



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

Edu. 7 767.12.3 20

Harvard College Library



LIBRARY OF THE

Department of Education

COLLECTION OF TEXT-BOOKS

Contributed by the Publishers

TRANSFERRED

HARV



3 2044 102 771 029

HIGH SCHOOL ENGLISH

BOOK TWO

BY

Brubacher
A. R. BRUBACHER, PH. D.

*Superintendent of Schools, Schenectady, New York, formerly
Instructor in Greek in Yale University*

AND

DOROTHY E. SNYDER, B. A., PD. B.

Head of the English Department, High School, Schenectady



NEW YORK
CHARLES E. MERRILL CO.
1912

~~T 79.2262~~ Edu. T 769 12.220
~~41~~

May 23, 1912.
Harvard University
Dept. of Education Library
Gift of the Publishers
TRANSFERRED TO
HARVARD COLLEGE LIBRARY
MAY 26 1921

COPYRIGHT, 1912, BY CHARLES E. MERRILL CO.

PREFACE

HIGH School English is here considered as a unit. During the secondary school period the pupil should become familiar with the structure of the English language by the study of the uncontroverted rules of usage embodied in Grammar ; he should acquire the habitual use of forceful and appropriate language in speaking and writing by the practice of oral and written self-expression ; he should form a discriminating taste for good literature by much reading, together with profitable discussions regarding the form and content of the literature read. This volume seeks to be a guide in such work.

It is assumed that pupils have mastered those principles of English Grammar which form the necessary basis of correct expression. The appendix presents a brief topical review of grammar, punctuation, and capitalization, for those who need such review during the third or fourth year.

Composition is presented as a complete study, including the sentence, the paragraph, and the four forms of discourse. It is assumed that the pupils have studied narration and description in detail before taking up the study of this book. Chief emphasis is therefore laid upon exposition and argument. Letter writing is placed in the appendix, where its forms and rules are given for reference and review. Pupils should be well grounded in the letter form before the third year. The authors urge, however, the continual practice of letter writing throughout the high school course in connection with all forms of discourse, emphasis being placed on content after form has

been mastered. The letter as a literary form is treated in Chapter IX.

The chapter on Words seeks to present an analytical study of the subject, by entering into the historical and formal nature of language. This chapter opens the way for much detailed work in the study of language for those classes which have sufficient knowledge of related foreign languages. Other classes should confine themselves to the more general aspect of the subject.

The chapter on Criticism takes up literature from the pupil's point of view. It discusses those matters which will enable the pupil to understand the thought and estimate the true value of a piece of writing. The aim of the chapter is to develop critical reading. To this end the pupil is shown how to penetrate the thought, what to demand of the author, how to get at his purpose, what to enjoy in form and sentiment, how to form a correct taste. Typical criticisms by well-known writers, on familiar authors and books, are given as exercises. The aim is to give the individual reader the necessary tools for thoughtful, enjoyable reading. The chapter on Conversations about Books supplements the chapter on Criticism by presenting topics for familiar classroom or personal conversations about the books usually assigned for supplementary work. Here are suggested those matters which we like to discuss with a friend who has shared our book. By such familiar conversations we draw close to author and imagined character; thereby we enter the literary atmosphere of a book. Such critical reading and thinking prepare the pupil for future intelligent reading, and aid in the right choice of books.

The selections from Burroughs's *Birds and Poets*, Fiske's *Civil Government in the United States*, Hearn's *Glimpses of Unfamiliar Japan*, Kittredge's Introduction to Eng-

lish and Scottish Ballads, Palmer's *Self-Cultivation in English*, and Bradford's *Lee in Battle* are used by permission of and by special arrangement with Houghton Mifflin Company; from *Pragmatism*, by William James, by permission of Longmans, Green & Co.; from *The Golden Age*, by Kenneth Grahame, by permission of the John Lane Company; from *Two Kinds of Education for Engineers*, by J. B. Johnson, by courtesy of Prof. F. E. Turneure; from *English Literature*, by W. J. Long, by permission of Ginn & Company; from *Discussions in Economics and Statistics*, by F. A. Walker, by permission of Henry Holt and Company; from *The World's Greatest Short Stories*, by courtesy of Sherwin Cody and A. C. McClurg & Co.; from Hudson's *Idle Days in Patagonia* and McLaughlin's *History of the American Nation*, by permission of D. Appleton and Company; from *The Literary Digest*, "Raising the Maine," by permission of Funk & Wagnalls Company; from *The Spectator*, by permission of The Outlook Company; from Van Dyke's *The Blue Flower*, Brander Matthews's *Parts of Speech in Essays on English*, and Stevenson's Letter to Sidney Colvin, by permission of Charles Scribner's Sons; and from Bryce's *American Commonwealth*, and Hearn's *Kottō*, by permission of the Macmillan Company.

A. R. BRUBACHER.

DOROTHY E. SNYDER.

*Schenectady, N. Y.,
January 15, 1912.*



CONTENTS

CHAPTER	PAGE
I. WORDS	9
II. SENTENCES	40
III. PARAGRAPHS	61
IV. NARRATION	89
V. DESCRIPTION	114
VI. EXPOSITION	145
VII. ARGUMENTATION	176
VIII. CRITICISM	222
IX. LITERARY FORMS	241
X. FIGURES OF SPEECH	269
XI. PROSBODY	280
XII. CONVERSATIONS ABOUT BOOKS	291
APPENDIX A. GRAMMAR	306
APPENDIX B. CAPITALIZATION AND PUNCTUATION	345
APPENDIX C. REVIEW OF LETTER WRITING	356
APPENDIX D. SENTENCES FOR CORRECTION	364
INDEX	369

HIGH SCHOOL ENGLISH

BOOK TWO

CHAPTER I

WORDS

1. **The English Language.** Our modern English is a composite language. The parent stock, as we call it, was brought into England by invading tribes from Germany, and it therefore belongs to the Germanic or Teutonic group of languages. This relationship is attested by the similarity of such words as *mother*, *mutter*; *house*, *haus*; *home*, *heim*; *uncle*, *oncle*; *field*, *feld*; and many hundreds of others. The speech of the invaders suffered many changes. Conquests and further invasions have continued to produce changes by bringing in new words, by changing idiom and pronunciation, and by amalgamating other languages, even down to our day. We first know the speech of England as a written language in the time of King Alfred. The oldest recorded specimens of the language we call Anglo-Saxon. Other epochs are distinguished by such names as Old English, Middle English, Early English. The language now in use is called simply English.

2. **The English Vocabulary: Sources.** The words in the English dictionary bear witness to much of the history of the English-speaking people. The story of the invasion of England is suggested by the many words cognate with German; the Saxon words mark the Anglo-Saxon period; French words, the Norman-French invasion and conquest; while words of Latin and Greek origin show the influence of the Renaissance. These are only a few of the sources from which the English language has drawn its stock of words, but they are the important sources. In America, every element of a composite population has contributed more or less to the common stock of words and has enriched the English vocabulary.

1. *Saxon Words.* The main body of English words is the contribution of the Angles and Saxons who took possession of Britain during the fifth and sixth centuries. Their language had acquired considerable stability by the tenth century and was used by Alfred in his Chronicle. The speech of this period of five hundred years is to-day the basis of our English vocabulary. Our words of the home, domestic life, the farm, the forest, and the sea are Saxon words; as,

Horse, tree, chair, plow, work, ride, rain, rest, barn, father, mother, home, friend, wife, child, marriage, guest, ship, boat, shore, storm, wreck, wave, flood.

2. *French Words.* When the Norman-French conquered Britain in 1066, French became the lan-

guage of the court. These newcomers as a race became absorbed by the English and adopted the speech of the country ; but the official and noble class¹ long continued the use of French. It was therefore a sign of distinction to use French, and this resulted in a tendency to borrow French words. There has been a readiness at all times since the eleventh century to borrow from the French. The tendency has been especially marked in polite and cultivated circles. French culture has in this way left its imprint on the English language, giving many words to the English vocabulary in literature, art, fashion, law, government, society, and religion ; as,

Blame, officer, curate, mode, mortgage, palette, volume, peace, tower, castle, prison, court, countess, courtesy, courtier, policy, butler, pew, vestry.

Many English words of Latin origin came into

¹ At Court, and in the castles of the great nobles, where the pomp and state of a court was emulated, Norman-French was the only language employed ; in courts of law, the pleadings and judgments were delivered in the same tongue. In short, French was the language of honour, of chivalry, and even of justice, while the far more manly and expressive Anglo-Saxon was abandoned to the use of rustics and hinds, who knew no other. Still, however, the necessary intercourse between the lords of the soil, and those oppressed inferior beings by whom the soil was cultivated, occasioned the gradual formation of a dialect, compounded betwixt the French and the Anglo-Saxon, in which they could render themselves mutually intelligible to each other ; and from this necessity arose by degrees the structure of our present English language, in which the speech of the victors and the vanquished have been so happily blended together ; and which has since been so richly improved by importations from the classical languages, and from those spoken by the southern nations of Europe.

SCOTT : *Ivanhoe*.

English speech through the French. It is frequently impossible to tell whether a given word came in directly from the Latin or through the French, but in other cases the source is quite clear. Sometimes, too, we have two English words from the same Latin root, one coming directly from the Latin, the other through the French. Such words are

Deception, deceive; separate, sever; security, surety; vindicate, vengeance; state, estate; probe, prove; spirit, esprit.

3. *Latin Words.* The words borrowed directly from the Latin have come into the language mostly through learned and literary avenues. Latin, having long been the scholar's language, is even now making its contributions. Sometimes the adoptions are without change of any kind; in other cases modifications and adaptations are made. But whether changed or not, the words of Latin origin form a large and important part of our daily speech. Many words that came in as learned or even as technical terms, have worked their way down into the word stock of the unschooled, while a few have even acquired vulgarity and slang characteristics.

(a) Latin words borrowed without change of form:

Animus, crux, modus, inferior, superior, quarto, folio, premium, bonus, maximum, minimum, data, item, recipe, inertia, nausea, interim, finis, alibi, pabulum, nostrum, alumnus, alumna, addendum, post mortem, vice versa.

(b) Latin words that have suffered modification:

Infer, invasion, impious, introduce, occur, oppose, conserva-

tion, relative, president, custodian, permit, prevent, subtract, suspend, surrender, translate, transfer, regnant, revise, paternal, provide, unanimous, amiable, culpable, rustic, frigid, finish, animal, arbitrate, educate, legislate, complete, legacy.

(c) Latin words with slang characteristics :

Vim, bonus, bona fide, premium.

(d) Many familiar abbreviations are initial letters of Latin expressions or are remnants of Latin words. Note the following :

A.B., from <i>Artium Baccalareum</i> .	ibid., from <i>ibidem</i> (in the same place).
A.D., from <i>Anno Domini</i> (in the year of our Lord).	i.e., from <i>id est</i> (that is).
cir., from <i>circa</i> (about).	lb., from <i>libra</i> (pound).
cf., from <i>confer</i> (compare).	M.A., from <i>Magister Artium</i> .
e.g., from <i>exempli gratia</i> (for example).	N.B., from <i>nota bene</i> (note well).
etc., from <i>et cetera</i> (and the rest).	P.S., from <i>post scriptum</i> (written after).
et al., from <i>et alii</i> (and others).	via, from <i>via</i> (by way of).
	viz., from <i>videlicet</i> (namely).

(e) New mechanical inventions, processes, or discoveries are sometimes named by coining words from Latin roots. The classical root readily yields a word without other association and therefore is free from ambiguity. Such words are

Linoleum, appendicitis, pendulum, equilibrator, eccentric.

4. *Greek Words*. Science is the gateway by which Greek words have come into our speech. Scientists have very often used Greek words in naming their

discoveries and inventions. The Greek word-root, like the Latin, is well adapted for word formation, and a new word so formed is free from equivocation in English. There are also Greek words in literature, art, theology, and history; as,

Autograph, apology, apostle, analysis, autocrat, diphthong, metaphor, monogram, telephone, syllogism, sympathy, phonograph, hydrostatic, demagogue, prosody, prologue, perihelion, semaphore, election, dactyl, hectagon, icosahedron, biography, photograph, asphaltum.

There are instances where scientists have formed hybrids by joining a Greek root with a Latin or English stem. These are linguistic monstrosities; as,

Automobile, aeroplane, aerodrome, Anglophobe, genotype.

5. *Miscellaneous Sources.* Other languages have contributed their share of words. The Celtic words are comparatively few and the Celtic influence has apparently ceased. The Scandinavian influence never was strong and has left very few words. Spanish has left few traces of its contact with the English, but it may yet give us new words through our contact with the Spanish peoples in our insular possessions. Italian influence has so far been confined to music and art, but the recent large Italian immigration is likely to leave other marks upon English in America. There has as yet been no perceptible trace of Polish, but some words will surely fix themselves in our speech as a result of heavy Polish immigration. German words came in early, as noted in § 1 above. No recent addi-

tions to our stock of German words are of importance. Indian, Chinese, Hebrew, and Arabic words are found in our speech, but they have no important significance. In fact, none of the miscellaneous contributions have materially affected the structure of our speech. Examples follow :

Celtic : bard, bog, brogue, glen, lad, shamrock, slogan.

Scandinavian : edda, viking, valkyre, sky, wrong.

Italian : contralto, piano.

Spanish : flotilla, junta, siesta, bolero.

Polish : polka, gavotte.

Indian : hominy, moccasin, tomahawk, squaw, wampum, wigwam.

Chinese : tea, nankeen.

Hebrew : cherub, hallelujah, Messiah.

Arabic : algebra, alkali, elixir, sofa.

German : knapsack, landscape, stove, yacht.

NOTE. Any good dictionary will give the necessary information regarding the origin of words. Thus, *Webster's International Dictionary* gives for the word *discourse* the following explanation: (L. *discursus*, a running to and fro, discourse, fr. *discurrere*, *discursum*, to run to and fro, to discourse; *dis-* + *currere*, to run; cf. F. *discours*.) The word has a Latin origin and is related to the French.

The following abbreviations will be useful in following word derivations in the dictionary :

A. S. : Anglo-Saxon.	fr. : from.	Gr. : Greek.
Celt. : Celtic.	Fr. : French.	L. : Latin.
cf. : compare.	G. : German.	O. E. : Old English.
F. : French.	Ger. : German.	q. v. : which see.

EXERCISE 1

1. Read the following passages and determine which has the largest proportion of words of Latin origin. Which has the largest proportion of words of Anglo-Saxon origin?

(1) Thus they discoursed together till late at night; and after they had committed themselves to their Lord for protection, they betook themselves to rest. The pilgrim they laid in a large upper chamber whose window opened toward the sun-rising; the name of the chamber was Peace; where he slept till break of day and then awoke and sang.

BUNYAN: *The Pilgrim's Progress*.

(2) The heavens declare the glory of God; and the firmament sheweth his handiwork. Day unto day uttereth speech, and night unto night sheweth knowledge. There is no speech nor language, where their voice is not heard.

Their line is gone out through all the earth, and their words to the end of the world. In them hath he set a tabernacle for the sun, which is as a bridegroom coming out of his chamber, and rejoiceth as a strong man to run a race. His going forth is from the end of the heaven, and his circuit unto the ends of it: and there is nothing hid from the heat thereof.

Psalms xix.

(3) Our personal identity, then, consists solely in pragmatically definable particulars. Whether, apart from these verifiable facts, it also inheres in a spiritual principle, is a merely curious speculation. Locke, compromiser that he was, passively tolerated the belief in a substantial soul behind our consciousness. But his successor Hume, and most empirical psychologists after him, have denied the soul, save as the name for verifiable cohesions in our inner life. They redescend into the stream of experience with it, and cash it into so much small-

change value in the way of "ideas" and their peculiar connections with each other.

WILLIAM JAMES: *Pragmatism*.

2. Make a list of words of Latin origin in the passage that has the largest proportion of such words.

3. Make a list of Anglo-Saxon words in each of the other two passages.

4. Bring to class a book or an article by a writer who uses a large proportion of Anglo-Saxon words.

5. Read again your last composition to see whether you used a large proportion of words of Latin, French, and Greek origin.

3. Word Histories. As you have seen, words have been extensively borrowed from other languages. Such words enrich English speech by giving variety to its vocabulary. Each borrowed word brings with it a new point of view, a new bit of coloring, or adds another shade of meaning to those already in stock. Furthermore, it brings with it an individual word-history. The foreign associations, in oral speech as well as in literature, give individuality and distinction to the word. Frequently the foreign origin gives the word a content which only the knowing can penetrate. It is therefore never safe to be satisfied with a single meaning. You should look into the derivation of unfamiliar words and learn the history which probably attaches to them.

A word of foreign origin may have several characteristics. It may have carried with it into its new setting the original character from its home language; or it may have acquired new characteristics

as a result of its transition and adaptation; or it may have certain striking peculiarities because of prefix or suffix. The most evident meaning of *agony* is pain or suffering; but its relationship to the Greek word *agôn*, signifying struggle, contest, gives the added idea of fortitude in pain. *Agony*, therefore, implies the set teeth, the determined facial expression, the writhing body, the tense muscles. The history of the word from its Greek setting adds depths of meaning that were unsuspected before.

The word *succinct* may be roughly defined by *brief* or *to the point*; but this barely touches the surface of its full signification. One use alone would make its value to the English language exceedingly small, whereas its Latin history opens a wide range of meaning. The Latin word *succinctus* reminds you of the Roman toga, a loose robe, which was an obstruction to the free movements of the wearer. By drawing up this toga and securing it with the girdle, the Roman could run or jump, that is, he could move rapidly. *Succinctus*, then, denotes a person girt for rapid action. From this it is an easy step to a *succinct* thought, a thought so concisely stated that all impediments of language are absent. With this history in mind, the English word *succinct* has reaches of meaning, richness of color, that lend great emphasis to its use. The real value of the word rests wholly in its history.

The meaning of *nag* is to tease or scold. But this is incomplete. Only when we get back to the

Anglo-Saxon *nagen* meaning to *gnaw at* do we get the real force of our word. It is the picture of the rodent gnawing and gnawing at an object until it is worn through, that gives us the full value of the word we use, and we cannot use it with feeling unless we know its history.

In Exercise 2 there is a list of words whose history would add much to the meaning you can now readily give. Try to penetrate the deeper significance behind each word and thereby realize the shallow content which you have had for it.

EXERCISE 2

1. Study the following adopted words and phrases. Find all possible meanings in the dictionary, give as many synonyms as you can, and trace their histories as far as your language studies enable you to do so.

Vociferous applause, foundation, dynamite, nausea, political, blame, ambition, biscuit, endure, invent, prevent, candidate, cent, confide, allow, vex, suburban, convince, vulgar, school, epidemic, urbanity, friend, aggravate, sophistry.

2. Read again your most recent composition. Have you used any words vaguely without full consciousness of their meaning? Look up the history of such words and see if you can now use them more precisely.

3. Select from your reading and bring to class a list of ten words whose meaning was not clear to you. Determine in each case whether the history of the word will make it clearer to you and its use more effective.

4. From your newspaper reading and from the oral recitations in various subjects, collect a list of words that you think were used incorrectly. Determine in how many

cases a knowledge of the history of the word would have prevented its misuse.

4. Variety in the Use of Foreign Words. Since our language contains a variety of elements in its stock of words, it is well to command the use of words from each source. It is a mark of cultivation to use words from many origins. You should avoid the use of words of one kind only. Too many Latin words make a heavy, monotonous style. Many foreign words will produce an affected, pedantic diction. Your vocabulary should therefore be so large, and your knowledge of each word's history should be so accurate, that the right word will occur in the right place without apparent effort. From such a vocabulary will flow a fundamental stock of Anglo-Saxon words, enriched by words of Latin origin, alternating with those of Greek or French or other origin, and giving pleasant variety to your speech.

5. Value of a Large Vocabulary. The person who has command of a small vocabulary only, even if it is comparatively varied, is likely to become tiresome to his audience. He will use the same adjectives to describe widely different objects. He will use the same phrase or expression for things demanding different degrees of emphasis. His narrow range of words indicates a small range of ideas and has a tendency to curb his freedom of thought. A large vocabulary, on the other hand, indicates a wealth of ideas and induces freedom of thought and vivid imagination, since words are wings for thoughts to

ride on. A large stock of words is necessary for the expression of a variety of thoughts and feelings, and for exact distinctions between fine shades of meaning. This, again, demands great accuracy in the use of words and intimate familiarity with the many meanings of each word.

6. Learned and Common Words. Every one has two kinds of words in his vocabulary. One kind, his common words, he uses in familiar, daily speech, in conversations, and in informal communications of every sort. Much of this word stock is native, matching the ideas and experiences of youth, and is acquired outside of books. But some learned or bookish words also appear in every vocabulary. The fashion in words changes, sometimes making a learned word into a common one. Popularity and frequency of use, rather than origin, determine this change. A word is common when the average person uses it without embarrassment.

The learned word comes from reading serious books, from hearing lectures on learned subjects, and from conversation with educated persons. Scientific terms, literary expressions, scholarly sayings, profound thoughts, all imply words that are used only during periods of serious intellectual work. They are likely to be largely of Latin origin. The difference between common and learned words appears in the following list of synonyms. You can readily supply others.

<i>Common</i>	<i>Learned</i>	<i>Common</i>	<i>Learned</i>
brave	valiant	food	sustenance
fat	corpulent	lively	vivacious
height	altitude	wagon	vehicle
teach	instruct	building	edifice
piece	fragment	dull	tedious

1. *Learned Words Changed to Common Words.* Some words that were once learned now form part of the daily speech ; as,

Memorial, arbitration, corporation, contradict, indictment, conservation, prosecutor, executor, inheritance.

2. *Specialized Vocabularies.* Every profession, every science, every art, every trade, has a vocabulary peculiar to itself. These trade or technical words are appropriate in their place, but their meaning is restricted, their use limited. Persons outside of the given profession or trade are usually ignorant of their meaning and have no occasion to use them. Some scientific discussions have to be "translated" into popular language before they are intelligible to the average person. We may say, then, that technical words are on the outer edge of our language. Many such words never get into the language in a real sense, while others become popular and common as a result of popular interest in the things for which such words stand. Here is a list of technical or trade terms :

Mortise, lien, alias, diagnose, premise, category, torso, tack, falsetto, andante, psychosis, flexure, hypothesis, media.

7. Characteristics of a Good Vocabulary. We may now summarize the points of a good, working vocabulary. It must be large; it must have a variety of native and adapted words, of learned and common words; it must be used accurately. You should strive after this excellence by constant practice. If in ordinary discourse or in daily speech you lapse into monotonous, careless language, you will be unable to use an appropriate vocabulary on selected occasions. Words are not like clothes, to be selected for particular times. Their use must be habitual, to be correct and natural. Study the diction of users of good English, that you may thereby acquire a correct taste.

EXERCISE 3

1. Read the following passages, noting the difference in the diction. One is thin and bare; the other is rich and varied.

(1) The spot, for some reason or other, impressed them as exceedingly lonely. On one side was the great height of the palace, with the moonshine falling over it, and showing all the windows barred and shuttered. Not a human eye could look down into the little courtyard, even if the seemingly deserted palace had a tenant. On all other sides of its narrow compass there was nothing but the parapet, which as it now appeared was built right on the edge of a steep precipice. Gazing from its imminent brow, the party beheld the crowded confusion of roofs spreading over the whole space between them and the line of hills that lay beyond the Tiber. A long, misty wreath, just dense enough to catch a little of the moonshine, floated above the houses, midway towards the hilly line, and showed the course of the unseen

river. Far away on the right, the moon gleamed on the dome of St. Peter's as well as on many lesser and nearer domes.

HAWTHORNE: *The Marble Faun*.

(2) The party had arrived on Mt. Tom. The ascent had been by a difficult path up the steep side of the mountain. The party was therefore fatigued by the ascent, but once on the summit, they forgot the difficult path by which they had come. The view was splendid. They saw the Connecticut River wind through the valley from Deerfield to Hartford where the gilded dome of the Capitol could be seen. The valley was splendid with its rich vegetation, and the river drew a silvery thread through it. Down in the valley were seen farmers at work, while along the river was seen the smoke from railway trains passing up and down the valley from city to city. The splendid view was further varied by the bold peaks of Mt. Nonotuck and Mt. Holyoke, two peaks that stood within hailing distance from where the party was.

CLASSROOM EXERCISE.

2. Note the repetition of words and phrases in (2) above. Vary these expressions by using synonyms or by paraphrasing. Rewrite the entire passage and observe the effect.

3. Note the use of learned and common words in (1) and (2) above.

4. Bring to class from your reading in connection with other studies—science or history or foreign languages—a selected passage containing many learned words.

5. Make a list of technical words that have become common; observe them in oral recitations in your various classes.

8. Means for Acquiring a Large Vocabulary: Reading. The best way to secure a large vocabulary is to

read widely in the best literature. Good writers often use words that are unfamiliar to their readers. The word may not be new, but used in a new sense which gives individuality to the language. In reading, then, you should seize upon these new words, learn their history, get their various meanings, and make the words your own. Or, if it is a familiar word with a new and peculiar use, get the particular shade of meaning intended by the author. Perhaps the peculiar use will tell you something about the author; or it may give atmosphere to the subject matter. Frequently the charm of a book lies in the original way of using words. It will therefore pay well to study an author's diction. Add his new meanings to your own stock of words. In no other way can a large vocabulary be built up so quickly. When new words have been recognized or new shades of meaning felt, you should use them as often as possible, even seeking opportunities to do so. At first the novelty will embarrass you, but repeated use will remove self-consciousness and bring confidence.

Study the following passage, noting the diction carefully. Do you find new words? Are any words used in a characteristic manner?

VAUDEVILLE ARTISTS

Having watched the versatile flippered creatures behind the footlights balancing billiard-cues on their sensitive noses, he had become convinced that here was a brand of animal with which he desired better acquaintance. A note to the trainer brought an appointment for an interview.

"How do I train them?" Fish. For reward — fish. For punishment — no fish. That is the whole simple, patient secret of the education of seals. By fish the timid creatures are lured from the tank down the runway to the stage — the first step in their long, long schooling. By fish held discreetly out of reach, they are coaxed to mount for the first time those hard white pedestals on which later they will pose statuesquely before the footlights. Seals have naturally no sort of liking for those white boxes. Having humped themselves up on them to reach the fish, they promptly slither off again to the more congenial level of the floor. Over and over and over again the little performance has to be gone through.

Adapted from *The Outlook*.

9. Translations. Practice in translating from foreign languages into English gives an enlarged vocabulary. The foreign word cannot always be rendered by the corresponding English word. The foreign idiom must be understood, and an English phrase must be found to express as nearly as possible what the foreign idiom contains. This process taxes the English language, making a demand upon it for a great variety of synonyms. Even at best, a translation cannot be accurate and faithful to the original; but by study and by exercising the English vocabulary to the full, by calling upon many meanings and many words, you can come near the spirit of the original. The process gives the translator a keen sense for fine distinctions in meaning between words and materially increases his useful stock of words.

10. The Dictionary. You will do well to make the dictionary a daily companion. Let no new word

or strange use of a familiar word escape you. Its use should be justified at once, and through the dictionary its similar use in literature should be verified. During this process of investigation, synonyms and sometimes antonyms will be discovered. These must be followed through the dictionary and through works on synonyms before the word itself can be mastered.

1. *Synonyms.* The repeated word on the written page wearies the reader and discloses a limited vocabulary. In speaking, likewise, a free use of synonyms breaks the monotony. Synonyms make conversation and discourse of all kinds more entertaining. A large vocabulary means a wealth of synonyms for many common words. It will therefore be a good exercise in vocabulary-building to bring together from the dictionary and books of synonyms, as well as from memory, all terms that are closely related in meaning; as,

Fine : beautiful, dainty, delicate, elegant, excellent, exquisite, handsome, keen, nice, polished, pure, refined, splendid, charming, graceful, grand, lovely, pretty.

Awful : alarming, appalling, august, dire, dreadful, fearful, frightful, horrible, portentous, shocking, terrible.

Clever : able, adroit, bright, expert, gifted, ingenious, quick, skilful, smart, talented, proficient.

Since there is such variety of terms with which to express these repeated ideas, there is no excuse for using the same adjective repeatedly when a slightly different shade of meaning is intended.

2. *Antonyms*. The dictionary must likewise be called into use for antonyms. A large and readily available vocabulary demands that the word of opposite meaning be known. This gives the power of contrast and will often aid in description or in accurate characterization. The new word should therefore be stored in the mind side by side with its antonym ; as,

Rigid : pliable, flexible.	Bravery : cowardice.
Clearness : obscurity.	Calmness : turbulence.
Welfare : misfortune.	Reputation : discredit.
Creation : destruction.	Novelty : antiquity.
Habit : desuetude.	Nature : art.
Benefactor : evil-doer.	Adept : bungler.
Determination : vacillation.	Affluence : penury.
Improvement : deterioration.	Difficulty : facility.
Weariness : refreshment.	Readiness : reluctance.
Motive : caprice.	Persistent : whimsical.

The antonym will frequently help us when "at a loss for the right word." In the list given, study the exact meanings that are contrasted, and find other antonyms for still other meanings of the words named first.

3. *Homonyms*. Words that are pronounced alike but have different spelling and different meanings are called homonyms. Their study is more important for spelling than for language ; as,

Air, heir ; rite, right, write ; cent, scent ; seen, scene ; born, borne, bourn ; capital, capitol ; principal, principle ; meat, mete, meet ; auger, augur ; see, sea.

11. Emotional Words. Many words have individuality and local character. The same word may mean more to one community than to another. *Lie*, meaning falsehood, has little significance among a people whose standard of honesty is low. Likewise, among men of coarse habits of speech, *lie* has no emotional qualities; the lie may be passed in a matter-of-fact way without giving offense to the accused and with no large or intensive meaning on the part of the accuser. But where the sense of honor is acute, where speech is habitually polite, courteous, and refined, the word *lie* has an intensely emotional content. To pass the lie to the chivalrous Southern gentleman means clearing a good name, wiping the blot off the 'scutcheon. *Lie*, then, has local distinctions of meaning. Its content varies geographically and culturally. This is true of all words expressing qualities of character.

Compare the following words when used by the refined and educated person with their use by the coarse and careless :

Liar, thief, villain, traitor, pal, vice, crime, guilty, beautiful, honor, gentleman, friend, loyalty, nobility, purity.

12. The Correct Word. Correctness depends upon grammar, accuracy, and propriety. Ungrammatical words signify ignorance; inaccurate words prove carelessness as well as ignorance; and improper words are vulgar and violate the rules of good taste.

1. Grammatical Correctness.

Across, once, twice are sometimes incorrectly written *acrossst, oncet, twicet*. These forms are errors due to mispronunciation.

Am not, are not, is not sometimes have the incorrect abbreviation *aint*.

Bought is the correct form of the participle, not *boughten*.

Complexioned. Do not use *complected*, which is an incorrect form of the participle.

Don't is the abbreviation of *do not*; *does n't* is the correct abbreviation for *does not*.

Got is not necessary with *have* to denote possession; as, I have (got) an automobile.

Loan is a noun. The verb is *lend*.

That. Use *that* (not *as*) to introduce an indirect statement; as, I did not know *that* you would come.

2. *Accuracy*. No two synonyms mean exactly the same thing. The slight distinction in meaning is the desirable thing to attain. A confusion of synonyms makes speech inaccurate.

Aggravate, to intensify; *not* to annoy.

Allow, to permit; *not* to say or to think.

Anxious, *not* synonymous with *eager*.

Calculate, to estimate or to figure; *not* to think.

Cute for *acute*; *not* a synonym for *cunning*.

Emigrant, one who leaves a country to reside elsewhere; *immigrant*, one who enters a country to reside there.

Farther, greater distance; *further*, greater quantity.

Fetch, to go after a thing and bring it back.

Fly, *not* synonymous with *flee*. Birds fly; cowards flee.

Learn, to acquire knowledge; *not* to teach, to impart knowledge.

Leave, to abandon, to bequeath; *not* to let, to permit.

Listen, to try to hear; *hear*, to have the sense of hearing;
obey, to heed requests or commands.

Mad, insane; *not angry*, in a passion.

Verbal, expressed in words; *oral*, expressed by word of mouth.

3. *The Appropriate Word.* *Good use* means use by the best speakers and writers of our period. Many expressions are familiar in the free, unconventional speech of the street, but are not used in dignified conversations or in serious written discourse.

(a) *Barbarisms.* Such words as *to stump*, *to bluff*, *to guy*, *frazzle*, *push*, *pull*, *cinch*, *drag*, *breezy*, *jay*, etc., have not yet won a place in the usage of writers and speakers of good English. They are barbarisms. Some barbarisms of former days have become established in good usage; while some present-day barbarisms formerly were in good standing. This shows that language is a living, growing, changing thing, and that *present use* is the only true test for good use.

(b) *Slang* consists of words whose use is not recognized by the best writers to-day. It is made up largely of new words whose appeal is in their oddity, or in their unexpected turn of thought. Their use makes language picturesque and striking, and therefore attractive and sometimes forceful. Those slang words whose appeal rests upon a sound linguistic basis usually survive and later gain good standing. On the other hand, if the appeal rests upon vulgarity

or exaggeration, the word is soon forgotten. Slang is crude language in process of evolution. The selective process goes on continually; the extravagances of speech are finally rejected, while the genuine speech forms become fixed and respectable.

The following is a list of slang terms that are crude, without genuine language values, merely tawdry, cheap, and empty embellishments. The life of these words has been or will be brief:

Dope, bum, stung, lemon, mug, scrap, nutty, dippy, grub, cheek, gall, gent, dough, long green, hot air, fire, bone.

Such slang words as base their popular meaning on metaphors recognized instinctively, whose linguistic peculiarity lies largely in their newness, will sometimes attain good usage. You instantly feel the force of *sand* as an element of character from your knowledge of sand as a cause of friction and resistance. Likewise, to say a man *hedges* gives a picture of the coward hiding behind a convenient bush or hedge. Other examples follow:

Graft, duck, ginger, cinch, pull, crawl, pump, rot, push.

The chief danger in using slang words lies in their wide applicability. Their very novelty makes them seem effective and so they are forced into many unusual word combinations. The habitual use of the same word in widely different senses tends to impoverish your language and cripple your vocabulary. To say "a stunning dress," "a stunning girl," "a stunning party," "a stunning time,"

etc., is to neglect such stately adjectives as *artistic*, *fascinating*, *enjoyable*, *charming*, *delightful*, etc., and from neglect the power to use a variety of words becomes atrophied.

The following extract from a baseball report is an illustration of slang. Such language is unintelligible to the uninitiated and has the effect of a dialect.

Dick Rudolph started on the mound for Toronto, but was supported in wretched style and, in addition, was an easy mark for the Jersey City hitsmiths. They pounded his offerings to all corners of the lot, and when ten hits and seven runs were chalked up against him Joe Kelley gave him the high sign to flee in the seventh stanza. Rowan took up the burden and was found for four bingles, besides giving two bases on balls and uncoiling a wild heave.

(c) *Obsolete Words*. Our language has discarded many words. Their use now would be a violation of good use. Such words are called archaisms. Milton's *yclept* is an example. Careful prose writers to-day would not use it. Poetry, however, holds on to terms long after they are counted obsolete in prose. Other examples follow :

Brake, bedight, erstwhile, eke, wight, ween, wot, sith, smite, wroth, list, dight, therewithal, leech, damosel, methinks, sooth, dole.

(d) *New Words*. The English language is constantly adding new words. You have seen how other languages contribute words through immigration; how slang words occasionally rise in dignity; and how technical terms may become popular through

inventions and discoveries. When you are in doubt about the standing of a new word, follow Pope's advice :

Be not the first by whom the new are tried,
Nor yet the last to lay the old aside.

Examples of new words follow:

Electrocute, marconigram, trolley (verb), motor (verb), treck, auto, aviator, aviation, bunco, blizzard, commuter, suburbanite, enthuse, phone, hike.

13. The Effective Word. Words are effective when they express the exact shade of meaning intended and are at the same time appropriate. To this end you should know the history of words, their synonyms and antonyms, and their standing among good writers.

14. The General and Specific Word. A general word has wide significance. *Tree* may apply equally well in speaking of an apple tree, an oak tree, a shade tree, or a dead tree. Without any qualifying word to guide us, *tree* is not sufficient to create a mental picture. Sometimes the general term is effective because it leaves the mind free to construct its own picture. When we say "*tree-less* plain," or "*the lone house*," the imagination is free to make its own specifications as to kind of house or tree. *Lone house* will call up a picture according to the experience of the reader or hearer. Lone red frame house, lone high-gabled house, lone mud hovel, would each restrict the thought, while the general term gives expanse and freedom, as it leaves the

mind free to draw out of experience the appropriate picture of a particular cottage, bungalow, palace, mansion, hut, castle, shack, etc.

Descriptions are usually made vivid and exact by the use of specific words. If you desire to give your reader or hearer a distinct, specific mental picture, use the specific terms that apply. Your only necessary limitation in this respect is the range of knowledge common to yourself and to your audience. *Eucalyptus tree* will create an exact picture for him who has seen it; *torrid heat* will adequately describe for him who has experienced it. The Esquimaux would understand neither. Clearly, then, that description will be vivid and precise which has those specific words that fall within the experience of the person addressed. Observe the value of the specific words in the following description :

(1) I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-barrow; a tall, strong, heavy, nut-brown man; his tarry pig-tail falling over the shoulders of his soiled blue coat; his hands ragged and scarred, with black, broken nails; and the sabre cut across one cheek, a dirty livid white. I remember him looking round the cove, and whistling to himself as he did so, and then breaking out in that old sea song that he sang so often afterward : —

Fifteen men on the Dead Man's chest —
Yo-ho-ho, and a bottle of rum,

in the high old tottering voice that seemed to have been tuned and broken at the capstan bars. Then he rapped on the door with a bit of stick like a handspike that he carried, and when

my father appeared, called roughly for a glass of rum. This, when it was brought to him, he drank slowly like a connoisseur, lingering on the taste, and still looking about him at the cliffs, and up at our signboard.

STEVENSON: *Treasure Island*.

Contrast the frequency and force of the specific words in the preceding passage with the more general terms used in the following:

(2) On that day two men were lingering on the banks of a small but rapid stream, within an hour's journey of the encampment of Webb, like those who awaited the appearance of an absent person, or the approach of some expected event. The vast canopy of woods spread itself to the margin of the river, overhanging the water and shadowing its dark current with a deeper hue. The rays of the sun were beginning to grow less fierce, and the intense heat of the day was lessened, as the cooler vapors of the springs and fountains rose above their leafy beds and rested in the atmosphere. Still that breathing silence, which marks the drowsy sultriness of an American landscape in July, pervaded the secluded spot, interrupted only by the low voices of the men, the occasional and lazy tap of a woodpecker, the discordant cry of some gaudy jay, or a swelling on the ear, from the dull roar of a distant waterfall.

COOPER: *The Last of the Mohicans*.

In the passage from Stevenson little or nothing is said in general terms. The specific words predominate:

Plodding, tall, strong, heavy, nut-brown, soiled, blue, ragged, scarred, black, broken, dirty, livid, high, old, tottering, stick like a handspike, called roughly, drank slowly.

In the quotation from Cooper, on the contrary, there is an abundance of general terms, unqualified and vague:

Two men, an absent person, some expected event, canopy of woods, deeper hue, atmosphere, breathing silence, sultriness, American landscape.

Almost every term leaves much to the reader to specify. What did the two men look like? What sort of event was expected? What kind of woods? What kind of trees formed the canopy? Any vines or shrubbery? What kind of landscape—hill or plain, wild or cultivated, wooded or bare? The picture is vague and dim, leaving the reader free to fill in his own experiences; while Stevenson's sketch is distinct in outline, leaving little to the imagination.

Each has its value. The specific word visualizes the object described. It makes the language concrete, with an appeal to the senses. Herein lies its effectiveness. A preponderance of specific words produces a lively style. It is valuable in exact definition and description. The general word is abstract and fails to define the object described. Its effectiveness lies in the freedom it allows to the individual imagination. The general word often provides a background on which the reader's own imagination builds the details. It is very effective in impressionistic writing, especially in description.

EXERCISE 4

1. Bring to class a passage that has an abundance of specific words ; another passage with many general terms.

2. In the passage quoted from Hawthorne in Exercise 3, page 23, find synonyms for the following. Do you prefer any of the synonyms to the words used by Hawthorne ?

Impressed, shuttered, deserted, compass, parapet, precipice, imminent, brow, confusion, wreath, unseen, gleamed, lesser, tenant.

3. Find synonyms for the following words from the passage below. What effect have your synonyms on the original ?

Conceived, arduous, project, arriving, conquer, inclination, task, inattention, concluded, speculative, conviction, contrary, rectitude, contrived, employed.

It was about this time I conceived the bold and arduous project of arriving at moral perfection. I wished to live without committing any fault at any time ; I would conquer all that either natural inclination, custom, or company might lead me into. As I knew, or thought I knew, what was right and wrong, I did not see why I might not always do the one and avoid the other. But I soon found I had undertaken a task of more difficulty than I had imagined. While my care was employed in guarding against one fault, I was often surprised by another ; habit took the advantage of inattention ; inclination was sometimes too strong for reason. I concluded, at length, that the mere speculative conviction that it was our interest to be completely virtuous was not sufficient to prevent our slipping ; and that the contrary habits must be broken, and good ones acquired and established, before we can have any dependence on a steady, uniform rectitude of conduct. For this purpose I therefore contrived the following method.

FRANKLIN : *Autobiography*.

4. Find antonyms for the following words selected from Ex. 3 above:

Arduous, moral, perfection, fault, conquer, avoid, care, surprised, reason, virtuous, dependence, uniform, rectitude, conduct, interest.

5. Of the synonyms selected in Exs. 2 and 3, what proportion were learned words? Of the antonyms selected in Ex. 4, how many were learned?

6. Make a list of words whose meaning you have learned during the present school year. Give synonyms for each word, and be prepared to use them in sentences.

CHAPTER II

SENTENCES

15. Introduction. Since the sentence is an important unit of expression, it is essential that the principles underlying its structure be understood. The purpose of the sentence is to convey thought. This can be accomplished only when it is (1) grammatically correct, that is, when the words, phrases, and clauses bear the proper relation to one another; (2) so constructed that the reader gets the precise thought intended by the writer. This involves, in addition to the grammatical principles underlying correct sentence structure, the rhetorical principles of effective sentence structure — unity, coherence, emphasis, and variety.

16. Grammatical Correctness. The rules and principles enabling one to write sentences correct in grammatical form, you studied in the grammar. It should now be your aim to write sentences that are clear and effective as well as grammatically correct.

17. The Sentence a Unit. A sentence is a combination of words expressing a complete thought. It differs from the phrase in that it is *complete*, and from the clause in that it is *independent*. The phrase consists of a group of related words expressing a single idea — not a complete thought. The clause,

while it expresses a complete thought in itself, is always dependent on some word. It cannot stand alone, independent of this word or of the sentence containing this word. It is not a unit. Thus phrases and clauses should not be confused with sentences. Each has its distinct uses and functions.

Every sentence should be a unit. When a phrase or clause is allowed to stand as a sentence, the reader becomes confused, or if not confused as to the meaning, he becomes annoyed.

EXERCISE 5

1. Review the phrase, the simple sentence, the compound sentence, the complex sentence, the clause, and sentence analysis in Appendix A (p. 316).

2. Classify the following as phrases, clauses, or sentences. Classify the sentences as to structure, as simple, complex, or compound.

- (1) These deeds must not be thought
 After these ways ; so, it will make us mad.
- (2) To be thus is nothing ;
 But to be safely thus.
- (3) I wish your horses swift and sure of foot.
- (4) If 't be so.
- (5) No son of mine succeeding.
- (6) Now near enough ; your leavy screens throw down,
 And show like those you are.
- (7) After waiting a dismal time and solemnly declaring we
should not stir foot.
- (8) But could be willing to march on to Calais
 Without impeachment.

- (9) My army but a weak and sickly guard.
(10) If they 'll do neither, we will come to them,
And make them skirr away, as swift as stones
Enforcéd from the old Assyrian slings.
(11) Whether 't is nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them.
(12) To sleep! perchance to dream.
(13) Neither a borrower nor a lender be ;
For loan oft loses both itself and friend.
(14) I say, a moving grove.
(15) Out, out, brief candle.
(16) Where violets bloom blue as the skies.
(17) To him who in the love of Nature holds
Communion with her visible forms.
(18) That all men were said to have been given the right to
enter a protest.
(19) As the prancing steeds, drawn up in battle array, their
necks curved proudly, pawed the earth impatient for the signal.
(20) If a country finds itself wretched, sure enough that
country has been misguided.

3. In the complex sentences or clauses in Ex. 2, give in each case the classification of clauses.

4. Classify the following sentences ; classify also the phrases and clauses. State the relation existing between members ; point out the connectives.

(1) His picture, which hung up in the hall, was thought by the servants to have something supernatural about it ; for they remarked that in whatever part of the hall you went, the eyes of the warrior were still fixed on you.

(2) I have no expectation that any man will read history aright who thinks that what was done in a remote age by men

whose names have resounded far, has any deeper sense than what he is doing to-day.

- (3) If thou art worn and hard beset
With sorrows, that thou would'st forget,
If thou would'st read a lesson that will keep
Thy heart from fainting and thy soul from sleep,
Go to the woods and hills.

(4) A book without art is simply a commodity; it may be exceedingly valuable to the consumer, very profitable to the producer, but it does not come within the domain of pure literature.

(5) But the finest music in the room is that which streams out of the ear of the spirit in many an exquisite strain from the hanging shelf of books on the opposite wall.

(6) In reading the biographies of eminent writers, it is interesting to note how many of them were great readers when they were young; and teachers can testify that the best writers among their pupils are those who have read good literature or have been accustomed to hear good English at home.

(7) When a servant is called before his master, he does not come with an expectation to hear himself rated for some trivial fault, threatened to be stripped, or used with any other unbecoming language, which mean masters often give to worthy servants; but it is often to know what road he took that he came so readily back to order, whether he passed by such a ground . . .

- (8) This was the noblest Roman of them all;
All the conspirators, save only he,
Did that they did in envy of great Cæsar.
He only, in a general honest thought
And common good to all, made one of them.

(9) The rough work is, at all events, real, honest, and, generally though not always, useful; while the fine work is, a great

deal of it, foolish and false as well as fine, and therefore dishonorable.

(10) For this notion Johnson has thought fit to make him the butt of much clumsy ridicule.

(11) The consequence was that just when we were the most afraid to laugh, we saw the most comical things to laugh at.

(12) If you mean to please any people, you must give them the boon which they ask — not what you may think better for them, but of a kind totally different.

(13) But to my mind, though I am native here

And to the manner born, it is a custom

More honour'd in the breach than the observance.

(14) Were they not forced with those that should be ours,

We might have met them dareful, beard to beard,

And beat them backward home.

(15) And no voice but was praising this Roland of mine,

As I poured down his throat our last measure of wine,

Which (the burgesses voted by common consent)

Was no more than his due who brought good news from

Ghent.

18. Kinds of Sentences. Sentences are classified according to the manner in which the thought is expressed or according to the purpose of the writer or speaker, as declarative, interrogative, and imperative, each of which may or may not be exclamatory. The kind of sentence the speaker or writer selects depends upon his state of mind — whether he wishes to affirm or deny a fact, ask a question, or give a command, and whether he does any one of these under stress of emotion or not.

Sentences, as you have seen, are also classified ac-

cording to structure as simple, complex, and compound. Each kind of sentence has a special value and purpose in expressing thought, the kind used depending upon the thought to be expressed. From the rhetorical standpoint each has certain advantages, a knowledge of which is useful in writing.

19. The Simple Sentence. The simple sentence is clear, direct, and forceful. A style consisting chiefly of simple sentences, however, would be extremely tiresome. Used with the other two kinds of sentence, it is useful in producing emphasis, for it is short in comparison with them, and its subject and predicate are thus made prominent. It is especially effective in introducing and in closing a paragraph, serving in the former case to state the subject of the paragraph, in the latter to sum up the thought developed. Short sentences are often forceful, but they are likely to produce a "choppy" style, and therefore require skilful handling. In short, *the chief use of the simple sentence is to give emphasis and, placed in contrast with more complex structures, to add effectiveness.*

Notice the effectiveness of the short sentence in the following:

Johnson was now in his seventy-second year. The infirmities of age were coming fast upon him. That inevitable event of which he had never thought without horror was brought near to him; and his whole life was darkened by the shadow of death. He had often to pay the cruel price of longevity. Every year he lost what could never be replaced. The strange dependents to

whom he had given shelter, and to whom, in spite of their faults, he was strongly attached by habit, dropped off one by one; and in the silence of his home, he regretted even the noise of their scolding matches.

MACAULAY: *Life of Johnson*.

20. The Compound Sentence. By means of the compound sentence it is possible to express two or more ideas of equal value in close connection, so that they appear as a single idea. The effect, if the statements are simple, is almost that of a simple sentence. The compound sentence has the advantage of expressing ideas not as unrelated facts, but as facts united to constitute a whole. It binds the ideas together more closely, and does away with monotonous sentence structure.

The connectives of the compound sentence are *and*, *but*, *or*, *for*. Each of these expresses a special relationship between the parts of the sentence. *And* signifies that the parts are considered in precisely the same sense — parallel in thought and importance, and closely related in meaning; *but* that they are placed in opposition or contrast; *or* that they are alternatives; *for* or *therefore* that one idea is causal, giving the reason for the other. The principal coordinate conjunctions are :

Copulative : and, both — and, also, moreover, however.

Adversative : but, yet, still, while, only, nevertheless.

Alternative : or, either — or, neither — nor, nor, else, whether, whether — or.

Causal : for, therefore, hence, consequently.

The coördination of ideas is most effective when the relation between the ideas is expressed with careful discrimination. There is the danger, however, of joining thoughts of unequal rank and of connecting them loosely with *and*'s regardless of the relation between them. This shows inaccuracy of thought and carelessness in expression. Observe in the recitations and conversations of your classmates the tendency to connect all details, important and otherwise, by *and*'s. Note too the resulting monotony and loss in force.

21. The Complex Sentence. Inasmuch as thought itself is complex and ideas bear a subtle relation one to another, a type of sentence which is capable of showing such relations as clearly as possible, is of the highest importance. The complex sentence — made up, as it is, of one principal statement with one or more dependent statements — makes possible the expression of complex thought. It is capable, through the dependent statements and their introductory connectives, of expressing shades of meaning and exact relationships. It often lacks the clearness of the simple sentence; but on the other hand it has greater possibilities of power, dignity, and beauty.

To illustrate the power of the complex sentence, note in the following sentence that the adjective clause conveys a shade of meaning which it is not possible to express in the simple sentence where an adjective, a participle, or a prepositional phrase takes the place of the clause. *The broad highway that*

was arched with elms pleased me most loses definiteness when expressed as *The broad elm-arched highway pleased me most*. The first sentence signifies that the particular highway designated pleased me more than other highways ; whereas the second sentence may convey the same idea, or it may mean that the highway pleased me more than, for example, the landscape, the beautiful sunset, or my companions.

Thus might be shown, too, the possibilities of substantive and adverbial clauses. It is possible, for instance, to tell the time of an occurrence or the duration of an event by means of single words like *then, now, this evening, later* ; or by phrases like *in the future, before the war, after our vacation, throughout the night*. We cannot by such devices, however, fix the time relative to the time of some other event. This can be done only by the use of the temporal clause ; for example,

While we were debating what to do, a loud peal of thunder startled us into action.

The sentence shows that the two actions were simultaneous and, moreover, that the "peal of thunder" stands in a causal relation to the second action.

The danger in the use of the complex sentence is that it may become too complicated and involved in structure. In that case it loses clearness, becomes unwieldy, and hinders rather than helps in the expression of thought.

22. Connectives. If the complex sentence is to express all which it is capable of expressing, it is

important that the proper introductory or connecting word be selected. The connective must be such as will, in each case, define accurately the principal statement, and thus make significant the special meaning of the clause. Think what the relation is, whether it is one of purpose, time, place, cause, manner, condition, concession, result; then use the proper word — pronoun, adverb, or conjunction — which will express the precise relation.

EXERCISE 6

1. Change the prose complex sentences in Exercise 1 (p. 16) to simple sentences and point out in each case what has been gained or lost by the change.

2. (a) Study the connectives given in § 211 (p. 326). From your reading and from other sources to which you have access, add to each list.

(b) Be prepared to use each one of these connectives in a sentence.

3. Write complex sentences to illustrate

(a) An adjective clause.

(b) A substantive clause.

(c) An adverbial clause of time, of place, of manner, of cause, of purpose, of result, of condition, of concession, of comparison or degree.

4. Wherever possible, in the sentences which you wrote in Ex. 3, substitute for the clause an adjective, a participle, or a prepositional phrase. What have your sentences lost by the change? (Keep all your sentences in Exs. 3 and 4 for future use.)

5. In the adverbial clauses in Ex. 3 (c), substitute some other connective for the ones used, and note the change in meaning.

6. Rewrite a paragraph you have recently written, using compound and complex sentences wherever possible, and note the effect.

23. Long and Short Sentences. Long and short sentences have their separate, individual uses. The particular use of the short sentence has been suggested already in connection with the discussion of the simple sentence (§ 19, p. 45). When vigor, force, and rapidity are desired, the short sentence is effective. It is especially useful in the topic statement, in a summary, or in making emphatic an important point. The long sentence gives dignity and grace, smoothness and finer shades of meaning, as you have observed in the study of the complex sentence. It is best not to make one's sentences too long, for long sentences are likely to become confusing from the overcrowding of details and ideas.

Note the use of short sentences in the Gettysburg Address, in the quotation from Senator Hoar on page 216, and in the following :

The war is inevitable, and let it come ! I repeat it, sir — let it come ! It is in vain, sir, to extenuate the matter. Gentlemen may cry, "Peace ! Peace !" but there is no peace ! The war is actually begun. The next gale that sweeps from the north will bring to our ears the clash of resounding arms ! Our brothers are already in the field ! Why stand we here idle ? What is it that gentlemen wish ? What would they have ? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery ? Forbid it, Almighty God ! I know not what course others may take ; but as for me, give me liberty or give me death.

PATRICK HENRY.

24. Loose and Periodic Sentences. Having considered the grammatical classification of sentences, it remains to consider their classification according to rhetorical structure. Rhetorically, sentences are classified as loose and periodic. A loose sentence is one which is grammatically complete at one or more points before the end ; that is, the sentence might be ended at more than one point and still make sense. The periodic sentence is one in which the meaning is not complete until the very end ; the thought is suspended until the close. In the one, the important idea comes toward the close of the sentence ; in the other, it comes at an early point in the sentence and is followed by the subordinate clauses and modifiers of the main idea.

Note the following examples of each :

Loose. — They were full of anticipations of the meeting with the family and household, down to the very cat and dog ; and of the joy they were to give their little sisters by the presents with which their pockets were crammed ; but the meeting to which they seemed to look forward with the greatest impatience was with Bantam, which I found to be a pony, and, according to their talk, possessed of more virtues than any steed since the days of Bucephalus. IRVING.

Loose. — He [Burns] does not write from hearsay, but from sight and experience ; it is the scenes that he has lived and laboured amidst, that he describes : those scenes, rude and humble as they are, have kindled beautiful emotions in his soul, noble thoughts and

definite resolves ; and he speaks forth what is in him, not from any outward call of vanity or interest, but because his heart is too full to be silent.

CARLYLE.

Periodic. — Ireland, before the English conquest, though never governed by a despotic power, had no Parliament.

BURKE.

Periodic. — And yet he, who [Johnson] was generally the haughtiest and most irritable of mankind, who was but too prompt to resent anything which looked like a slight on the part of a purse-proud bookseller, or of a noble and powerful patron, bore patiently from mendicants, who, but for his bounty, must have gone to the workhouse, insults more provoking than those for which he had knocked down Osborn and bidden defiance to Chesterfield.

MACAULAY.

25. Advantages of the Loose Sentence. The loose sentence follows the natural thought process. It is less formal than the periodic sentence and is therefore better adapted for narration and simple exposition, when an easy style is appropriate. Its structure, which is conversational in effect, enables the reader to grasp the thought readily; he is not kept in suspense and forced to remember unimportant details until the end of the sentence. The very informality of the loose sentence adds ease and naturalness to one's writing.

The danger in using the loose sentence is that the writer is likely to introduce ideas which do not develop the main thought of the sentence. The sen-

tence must be carefully constructed, its phrases and clauses well placed, and every part of it must contribute to the main idea.

26. Advantages of the Periodic Sentence. The advantages of the periodic sentence are twofold. First, it is likely to be clear, for, since the meaning is not complete until the end, the writer must keep his point definitely in mind. Second, the periodic sentence holds the interest of the reader because he is kept in suspense until the close. To be sure, if the reader is held in continual suspense, he is likely to become wearied and lose interest. This is a disadvantage of the periodic sentence. Another disadvantage is that it lacks the ease of the loose sentence and has a tendency, when used too frequently, to make the composition sound formal and labored.

Neither the loose nor the periodic sentence should be used to the exclusion of the other. Each should be employed for its special merits. A mingling of the two will be found to be most effective, in that each will counteract the disadvantages which the other possesses. The loose sentence will relieve the stiffness of the periodic; the periodic will add point and effectiveness to the careless ease of the loose sentence.

27. The Balanced Sentence. Another form of sentence frequently found in literature is the balanced sentence. It consists of two parts alike in construction, and so resembling each other that they are said to be *balanced*. Its use is to place side by side in parallel construction two ideas which are set

in contrast, thereby making the contrast more effective and apparent. Used too frequently, the balanced sentence becomes monotonous and renders the style stiff and formal. Note Macaulay's use of the balanced sentence in the following selection from *The Life of Johnson*.

While he was thus irregularly educating himself, his family was sinking into hopeless poverty. Old Michael Johnson was much better qualified to pore upon books, and to talk about them, than to trade in them. His business declined; his debts increased. . . .

EXERCISE 7

1. Select from your reading five examples to illustrate the use of short sentences; of long sentences.

2. Write five loose sentences. Reconstruct them into periodic sentences. Note the effect. (Reserve the sentences you write in Exs. 2 and 3 for future use.)

3. Bring to class five illustrations of the periodic sentence; of the loose sentence.

4. Bring to class a passage which has both loose and periodic sentences.

5. Find in Macaulay's works ten examples of the balanced sentence.

6. In the selections given on pp. 41, 42, tell which sentences are loose and which are periodic. Change some of the periodic to loose and *vice versa*, noting the effect.

7. Review some of the paragraphs you have written recently. Have you used periodic or loose sentences for the most part? Can you improve them by changing the rhetorical structure of any of them?

8. Reconstruct the following into loose sentences. What is gained by the suspension of the thought till the end?

(1) If, then, the removal of this spirit of American liberty be, for the greater part, or rather entirely impracticable; if the ideas of criminal process be inapplicable, or, if applicable, are in the highest degree inexpedient; what way yet remains?

BURKE.

(2) But on the Sabbath eve, when her mother had gone early to bed, and her gentle sister had smiled and left us, as we sat alone by the quiet hearth, it was her turn to make me feel that here was a deeper poetry. — HAWTHORNE.

(3) Two or three yards after a portly German with a little boy holding each of his hands, while a third still younger rode ahead astride of his father's solid cane, there came two slim Japanese gentlemen, small and sallow, in their neatly cut coats and trousers. — BRANDER MATTHEWS.

(4) To poor people, looking up under moist eyebrows, it seemed a wonder where it all came from. — STEVENSON.

(5) Over in the railed-in space, where the hundreds of telegraph instruments were in place, the operators were arriving in twos and threes. — NORRIS.

(6) Yet the two Lichfield men had so many early recollections in common, and sympathized with each other on so many points on which they sympathized with nobody else in the vast population of the capital, that, though the master was often provoked by the monkey-like impertinence of the pupil, and the pupil by the bearish rudeness of the master, they remained friends till they were parted by death. — MACAULAY.

(7) In that same village, and in one of these very houses (which, to tell the precise truth, was sadly time-worn and weather-beaten), there lived, many years since, while the country was yet a province of Great Britain, a simple good-natured fellow of the name of Rip Van Winkle. — IRVING.

(8) If ever I should wish for a retreat, whither I might steal from the world and its distractions, and dream quietly away the

remnant of a troubled life, I know of none more promising than this little valley. — IRVING.

(9) While, therefore, good nature depends on the physical organization, and cannot be cultivated by effort; while good humor depends on circumstances, and is no part of the man himself, — good temper is something which we can all acquire, if we choose. — J. F. CLARKE.

(10) If, in the future, an age of general well-being is to arrive, its children will turn, as all men who have the opportunity must, to what is best in human art, to the literature of Greece. — LANG.

28. Unity in the Sentence. Every sentence, you have seen, should be a *unit*, expressing one complete thought and one only. Unity requires that there be a central thought or main idea in every sentence, and that all associated ideas be subordinate to this central idea, merely serving to develop it.

29. Causes for Lack of Unity. The most important causes for the violation of unity are

1. The expression of more than one main thought in a sentence, when these thoughts are not of the equal importance and the close relationship necessary to the compound sentence.

2. The changing of subjects within a sentence, or the changing of construction within the sentence.

3. The use of too many unimportant sentences to express one important idea, or crowding too many thoughts or ideas into one sentence. In the first case the sentences should be united, and those containing subordinate ideas should be placed in subordinate relation to the main idea by the use of phrases and clauses. In the second case, the sentence containing too many ideas should be broken up into two or more sentences.

4. The addition of too many dependent clauses, and the loose addition of "and which" clauses when the construction will not permit it. For example,

There came up suddenly a hard shower accompanied by a stiff gale and which lasted almost an hour.

In this sentence there is no construction parallel with the *which* clause to which the *and* may connect it. The relative *which* is in itself the connective and the *and* has no construction in the sentence. This construction is known as the "tagging relative clause."

5. In long sentences an involved construction that confuses the reader.

30. Test for Unity in the Sentence. To test a sentence for unity, try to sum up its main thought in a word or phrase. Determine whether all other ideas are closely related to this main topic.

31. Coherence in the Sentence. Coherence demands that the relation between the parts of a sentence — the words, phrases, and clauses — be clear and unmistakable. This relation is a grammatical relation for the most part. Coherence also demands a consistent arrangement within the sentence.

32. Causes for the Lack of Coherence. The principal causes for the lack of coherence are

1. The placing of words, phrases, and clauses too far from the words they modify.

2. A careless use of participles and pronouns. Sentences should be so constructed that there can be no doubt what word a participle modifies or to what word a pronoun refers. If there is ambiguity, reword your sentence. Place the participle so that its relation is unmis-

takable; and in the case of the pronoun repeat the antecedent, or substitute the noun for the pronoun.

3. The incoherent use of connectives. Read again the discussion of connectives, §§ 20-22 (pp. 46-49). By a careless selection of connectives, the exact thought which is in the speaker's mind is not accurately expressed. *But* cannot be replaced by *and* without changing the meaning of the sentence. Hence it is necessary to select connectives carefully in order that the precise meaning may be set forth.

4. Change of construction within the sentence. This may be due to

(a) a change in the voice, mode, or tense of a verb;

(b) the failure to make parallel in construction parts of a sentence that are parallel in thought or in their grammatical connection with some other part of the sentence;

(c) a change of subject in a compound or complex sentence;

(d) a shifting from one form of expression to another.

33. **Emphasis in the Sentence.** Emphasis is concerned with the arrangement of the words, phrases, and clauses of a sentence, and demands that they be so placed that their relative importance is evident. Unless the writer makes emphatic those points or ideas which to him are the important ideas, his meaning is not fully grasped by his reader, and the force of his sentence is lost.

34. **Causes for Lack of Emphasis.** Some of the causes for a lack of emphasis are

1. The placing of emphatic words or phrases in unemphatic positions. The emphatic positions in the sentence are the beginning and the end.

2. Failure to arrange the parts of a sentence — words, phrases, or clauses — in the order of climax.

3. Following too closely the normal order of subject, predicate, and object. By placing words, phrases, or clauses out of their normal order, you make them conspicuous and thereby give them emphasis.

4. Choosing a long word when a short one would be more pertinent, a general word when a specific word would be more expressive and to the point. (See § 14, p. 34.)

5. Using more words than are necessary to express the meaning. Brevity in itself is emphatic. See Lincoln's Gettysburg Address.

35. Variety in the Sentence. For the sake of clearness and emphasis and for the sake of interest on the part of reader or listener, there should be variety in sentence structure. Too many short emphatic sentences, or a series of long involved sentences, are equally tiresome to the reader. Some should be short, others long; some simple, some compound, and others complex. Some should make use of the periodic structure suspending the thought, while others should be loose or balanced in accordance with the nature of the thought to be expressed. Such a variety in the sentence form gives a pleasing style.

EXERCISE 8

1. Examine some of the extracts from the works of good authors in the other chapters and note the variety of sentences used. Determine whether a given author uses predominatingly any one kind of sentence. If so, what is the effect produced?

2. Examine the sentences you wrote in connection with Exs. 3 and 4 in Exercise 6 (p. 49) and Exs. 2 and 3 in Exercise 7 (p. 54) with a view to improving them from the standpoint of unity, coherence, and emphasis.

3. Rewrite your last theme, improving the sentences by giving them greater coherence, unity, emphasis, and variety in structure, wherever possible.

4. Correct the sentences given in Appendix D (p. 364) for unity, coherence, and emphasis.

5. Select from a daily newspaper extracts which you think could be improved in sentence structure. Point out the weaknesses.

6. In your reading find (a) five sentences which seem to you to be particularly good from the standpoint of unity; (b) five that are long but coherent throughout, fulfilling the laws of coherence; (c) five in which important ideas are made emphatic.

7. From your reading, select a passage which shows a pleasing variety in sentence structure.

8. Bring to class a selection from some good author that seems to you to be a forceful piece of composition because of the sentence structure.

CHAPTER III

PARAGRAPHS

36. The Paragraph. A paragraph is a group of sentences all closely related and treating of one topic. It is a unit of discourse developing a single thought, and is made up of sentences which are closely related to one another and to the topic of the paragraph. Developing a single topic, the paragraph must be at the same time a complete treatment of that topic—a small composition in itself.

37. Importance of the Paragraph. Paragraphs mark the natural divisions of thought. They are of great assistance to the reader in following the thought, in that they mark the completion of one phase of the subject and the beginning of another. If the paragraphing is skilful, the reader can grasp the whole quickly and easily, whereas bad paragraphing or a lack of the proper divisions confuses him and retards his understanding.

Not only are paragraphs helpful to the reader: they are also helpful to the writer or speaker. Ability to express your thought with clearness depends greatly on your skill in grouping your sentences about a central idea, and in making them closely related to each other and to the topic to be developed.

Every well-constructed paragraph, whether oral or written, should set forth some idea in a clear-cut succinct form.

38. Paragraph Length. There is no rule determining the length of a paragraph; it will depend entirely on the thought to be expressed. Sometimes the idea may be made clear and complete in one or two sentences; again it may require several sentences. When a paragraph becomes long, covering the printed page, for example, it should be eyed with suspicion. The probability is that it contains more than the main idea, that you have not kept to your topic, or that your thoughts have not been expressed concisely.

In written conversation, each separate speech forms a paragraph, even though the speech consists of merely a word. For example, note the selection from *David Copperfield* on page 106.

39. Topic Statement. In good writing it is possible to pick out a phrase or clause or sentence which states the main idea of the paragraph. This is the topic statement, and consists of a brief summary of the paragraph. If the topic statement is not expressed, the paragraph is usually so constructed that such a statement may be easily formed, thus showing that the writer had one in mind as he wrote.

To grasp the thought of what you read, especially if it is expository or argumentative in nature, you should be able to find the topic statement or to make one for each paragraph. These statements taken

together constitute an outline and bring the whole subject before you in a brief, comprehensive form. Since this is true, a very good way to study your lessons in other subjects, as well as in English, is to make such an outline consisting of the topic statements of the paragraphs studied.

Not only is the topic sentence useful in helping the reader to get the thought; it is even more useful in helping the writer to keep to his subject and to write clearly. Therefore *in all your writing form a topic sentence for each paragraph and keep this fixed in mind as you write.*

40. Position of the Topic Statement. The topic statement usually stands at the beginning or near the beginning of the paragraph. It may, however, be delayed until the middle or even the end of the paragraph, and it may occupy more than one sentence. Sometimes it is stated at the beginning and again in a different form at the end, for the purpose of emphasis.

EXERCISE 9

1. In each of the following paragraphs point out the topic statement, noting its position in the paragraph. If the topic statement is not expressed, form your own. Account for its position.

(1) This hard work will always be done by one kind of man; not by scheming speculators, nor by soldiers, nor professors, nor readers of Tennyson; but by men of endurance, — deep-chested, long-winded, tough, slow and sure, and timely. The farmer has a great health, and the appetite of health, and means

to his end : he has broad lands for his home, wood to burn great fires, plenty of plain food ; his milk at least is unwatered ; and for sleep, he has cheaper and better and more of it than citizens.

He has grave trusts confided to him. In the great household of Nature, the farmer stands at the door of the bread-room and weighs to each his loaf. The farmer is a hoarded capital of health, as the farm is the capital of wealth ; and it is from him that the health and power, moral and intellectual, of the cities came. The city is always recruited from the country. The men in cities who are the centers of energy, the driving-wheels of trade, politics, or practical arts, and the women of beauty and genius are the children or grandchildren of farmers, and are spending the energies which their fathers' hardy, silent life accumulated in frosty furrows, in poverty, necessity, and darkness.

EMERSON : *Society and Solitude*, "Farming."

(2) I know nothing in the world tenderer than the pity that a kind-hearted young girl has for a young man who feels lonely. It is true that these dear creatures are all compassion for every form of human woe, and anxious to alleviate all human misfortunes. They will go to Sunday-schools, through storms their brothers are afraid of, to teach the most unpleasant and intractable classes of little children the age of Methuselah and the dimensions of Og the king of Bashan's bedstead. They will stand behind a table at a fair all day until they are ready to drop, dressed in their prettiest clothes and their sweetest smiles, and lay hands upon you, — to make you buy what you do not want, at prices which you cannot afford ; all this as cheerfully as if it were not martyrdom to them as well as to you. Such is their love for all good objects, such their eagerness to sympathize with all their suffering fellow-creatures ! But there is nothing they pity as they pity a lonely young man.

HOLMES : *The Poet at the Breakfast Table*.

(3) Finally, Gentlemen, there was in the breast of Washington one sentiment so deeply felt, so constantly uppermost, that no proper occasion escaped without its utterance. From the letter which he signed in behalf of the Convention when the Constitution was sent out to the people, to the moment when he put his hand to that last paper in which he addressed his countrymen, the Union, — the Union was the great object of his thoughts. In that first letter he tells them that, to him and his brethren of the Convention, union appears to be the greatest interest of every true American; and in that last paper he conjures them to regard their unity of government which constitutes them one people as the very palladium of their prosperity and safety, and the security of liberty itself. He regarded the union of these states less as one of our blessings, than as the great treasure house which contained them all. Here, in his judgment, was the great magazine of all our means of prosperity; here, as he thought, and as every true American still thinks, are deposited all our animating prospects, all our solid hopes for future greatness. He has taught us to maintain this union, not by seeking to enlarge the powers of the government, on the one hand, nor by surrendering them, on the other; but by an administration of them at once firm and moderate, pursuing objects truly national, and carried on in the spirit of justice and equity.

WEBSTER: *Works*.

(4) A man's life is more than his work; his dream is ever greater than his achievement; and literature reflects not so much man's deed as the spirit which animates him; not the poor thing that he does, but rather the splendid thing that he ever hopes to do. In no place is this more evident than in the age we are now studying. Those early sea kings were a marvelous mixture of savagery and sentiment, of rough living and of deep feeling, of splendid courage and the deep melancholy of men who know their limitations and have faced the unanswered problem of

death. They were not simply fearless freebooters who harried every coast in their war galleys. If that were all, they would have no more history or literature than the Barbary pirates, of whom the same thing could be said. These strong fathers of ours were men of profound emotions. In all their fighting the love of an untarnished glory was uppermost ; and under the warrior's savage exterior was hidden a great love of home and homely virtues, and a reverence for the one woman to whom he would presently return in triumph. So when the wolf hunt was over, or the desperate fight was won, these mighty men would gather in the banquet hall, and lay their weapons aside, there where the open fire would flash upon them, and there listen to the song of Scop and Gleeman, — men who could put into adequate words the emotions and aspirations that all men feel but that only a few can ever express :

Music and song where the heroes sat —

The glee-wood rang, a song uprose

When Hrothgar's scop gave the hall good cheer.

LONG: *English Literature.*

(5) Why, then, do we hesitate to swell our words to meet our needs? It is a nonsense question. There is no reason. We are simply lazy ; too lazy to make ourselves comfortable. We let our vocabularies be limited, and get along rawly without the refinements of human intercourse, without refinements in our own thoughts ; for thoughts are almost as dependent on words as words on thoughts. For example, all exasperations we lump together as "aggravating," not considering whether they may not rather be displeasing, annoying, offensive, disgusting, irritating, or even maddening ; and without observing, too, that in our reckless usage we have burned up a word which might be convenient when we should need to mark some shading of the word "increase." Like the bad cook, we seize the frying-pan when-

ever we need to fry, broil, roast, or stew, and then wonder why all our dishes taste alike while in the next house the food is appetizing. It is all unnecessary. Enlarge the vocabulary. Let any one who wants to see himself grow, resolve to adopt two new words each week. It will not be long before the endless and enchanting variety of the world will begin to reflect itself in his speech, and in his mind as well. I know that when we use a word for the first time we are startled, as if a fire-cracker went off in our neighborhood. We look about hastily to see if any one has noticed. But finding that no one has, we may be emboldened. A word used three times slips off the tongue with entire naturalness. Then it is ours forever, and with it some phase of life which had been lacking hitherto. For each word presents its own point of view, discloses a special aspect of things, reports some little importance not otherwise conveyed, and so contributes its small emancipation to our tied-up minds and tongues.

PALMER: *Self-Cultivation in English.*

(6) "Of making books there is no end," complained the Preacher; and did not perceive how highly he was praising letters as an occupation. There is no end, indeed, to making books or experiments, or to travel, or to gathering wealth. Problem gives rise to problem. We may study forever, and we are never as learned as we would. We have never made a statue worthy of our dreams. And when we have discovered a continent, or crossed a chain of mountains, it is only to find another ocean or another plain upon the further side. In the infinite universe there is room for our swiftest diligence and to spare. It is not like the works of Carlyle, which can be read to an end. Even in a corner of it, in a private park, or in the neighborhood of a single hamlet, the weather and the seasons keep so deftly changing that although we walk there for a lifetime there will be always something new to startle and delight us.

STEVENSON: *El Dorado.*

2. Find paragraphs in your reading which illustrate

(a) The omission of the topic statement. (Supply one of your own.)

(b) The topic statement at the beginning of the paragraph.

(c) The topic statement toward the middle of the paragraph.

(d) The topic statement at the end of the paragraph.

(e) The topic statement repeated.

3. Write the topic statements for the quotations given on pages 63-67.

4. Using the following as topic statements, develop the paragraphs.

(a) I have made observations about the birds of this locality.

(b) The remembrance of my undeserved punishment is . . .

(c) His patience under the circumstances was remarkable.

(d) The books (or studies) boys (or girls) especially enjoy are of this sort.

(e) Children in Grandmother's time were quite different.

(f) There are several advantages of public schools over boarding schools.

5. Bring to class a list of topic statements which you have found when preparing other lessons for to-day.

6. Choosing a poem with which you are somewhat familiar, reproduce it. First divide the poem into its logical thought divisions. These probably will not correspond to its stanza divisions.

7. From paragraphs read to you by your teacher, write the topic statement.

8. Select a paragraph to read to the class. Omit the topic statement when you read it, and let the class supply the topic statement.

41. Unity in the Paragraph. You have observed that a paragraph must have a single definite topic. Unity demands that every sentence in the paragraph relate to this topic, that all details be grouped about the central idea expressed in the topic statement, and that only those details necessary to its development be included.

To secure unity, (1) fix your mind upon the central idea and frame carefully a topic sentence, and (2) determine before you begin to write just what you are going to put into your paragraph. It would be well to outline the material and test each detail to assure yourself that it is to the point. Finally, determine whether or not you have included everything essential to making your paragraph a complete unit.

The test for unity is to sum up the paragraph in a single phrase or sentence. If this cannot be done, it is evident that the paragraph has more than one topic and hence does not have unity.

42. Coherence in the Paragraph. The second essential quality of the paragraph is coherence, which requires that the sentences be so closely related that each grows out of the one immediately preceding and leads easily to the one following. In order that the paragraph may read smoothly, there must be no break from sentence to sentence.

Coherence is secured (1) by a careful arrangement of material, that is, by bringing together those matters which are closely connected in thought; and (2) by making use of connective words, and words

of repetition or of reference, which form the transition from sentence to sentence. Such transition words are

and, then, for, but, further, besides, moreover, nevertheless, while, the following, however, thus, again, on the contrary, on the other hand, there, in brief, therefore, in a word, hence, though, in fact,

and pronouns referring back, and many other similar expressions. Sometimes the repetition of a word serves to connect two sentences; sometimes the repetition of thought affords the connection.

Note such transition words in the following paragraph:

Blue is the natural color of both water and ice. On the *glaciers* of Switzerland are found deep shafts and *lakes* of beautiful *blue water*. The most striking example of the *color of water* is probably that furnished by the Blue Grotto of Capri, in the Bay of Naples. *Capri* is one of the islands of the Bay. At the bottom of one of *its* sea-cliffs there is a small arch, barely sufficient to admit a boat in fine weather, and through *this* arch you pass into a spacious cavern, the walls and water of which shimmer forth a magical *blue light*. *This light* has caught its color from the water through which it has passed. The entrance, *as just stated*, is very small; so that the illumination of the cave is almost entirely due to light which has plunged to the bottom of the sea, and returned thence to the cave. *Hence* the exquisite azure. The white body of a diver who plunges into the water for the amusement of visitors is *also* strikingly affected by the *colored* liquid through which he moves.

TYNDALL: *New Fragments*.

A close transition from paragraph to paragraph, too, is necessary so that there will be no break in thought. Thus the whole composition gains coherence and reads smoothly. The transitional devices are the same as those used between sentences. Each paragraph begins with a word, phrase, or clause, or even a sentence, which refers to something expressed in the preceding paragraph — at the very close of the preceding paragraph usually.

In the following opening sentences of paragraphs, note the words which obviously refer to what has been said immediately before.

(1) These, Sir, are my reasons for not entertaining that high opinion of untried force. . . . But there is still behind a third consideration concerning this object. . . .

In this character of the Americans, a love of freedom is the predominating feature. . . .

They were further confirmed in this pleasing error by the form of their provincial legislative assemblies. . . .

If anything were wanting to this necessary operation of the form of government, religion would have given it complete effect.

BURKE: *On Conciliation*.

Note also the following closing lines of one paragraph and the opening sentence of the next:

(2) We now ascended a dark, narrow staircase, and, passing through a second door, entered the library.

I found myself in a lofty antique hall, the roof supported by massive joists of old English oak.

IRVING: *The Sketch Book*.

(3) As I looked around upon the old volumes in their mouldering covers, thus ranged on the shelves, and apparently never disturbed in their repose, I could not but consider the library a kind of literary catacomb, where authors, like mummies, are piously entombed, and left to blacken and moulder in dusty oblivion.

How much, thought I, has each of these volumes, now thrust aside with such indifference, cost some aching head! how many weary days! how many sleepless nights!

IRVING: *The Sketch Book*.

(4) "I presume he soon sunk into oblivion."

"On the contrary," said I, "it is owing to that very man that the literature of his period has experienced a duration beyond the ordinary term of English literature."

IRVING: *The Sketch Book*.

Sometimes, especially in introductory paragraphs, the last sentence is anticipatory, looking forward to the next paragraph. Thus the two paragraphs are brought closely together, as in the following introductory sentence and the sentence marking the division of the subject.

(1) Sir, if I were capable of engaging you to an equal attention, I would state that, as far as I am capable of discerning, there are but three ways of proceeding relative to this stubborn spirit which prevails in your colonies and disturbs your government. These are to change that spirit as inconvenient by removing the causes; to prosecute it as criminal; or to comply with it as necessary. . . .

The first of these plans . . . I think, is the most like a systematic proceeding.

BURKE: *On Conciliation*.

(2) For all books are divisible into two classes, the books of the hour, and the books of all time. . . .

The good book of the hour, then, — I do not speak of the bad ones, — is simply the useful or pleasant talk of some person whom you cannot otherwise converse with, printed for you.

RUSKIN: *Of Kings' Treasuries*.

43. Unity and Coherence in the Whole Composition. When several paragraphs unite to form a whole composition, not only must there be unity within the paragraph, but there must also be unity and coherence in the whole composition. To this end, each paragraph must relate to the subject under discussion, and must show a thought connection with the main topic of which the composition as a whole treats.

EXERCISE 10

1. Prove that the paragraphs you wrote for Ex. 4 in Exercise 9 (p. 68) have unity and coherence. Can you improve them in either unity or coherence?

NOTE. In addition to the list of words given in § 42, the following will be helpful in securing coherence:

At length, in addition to, not only, but also, in spite of, similarly, in like manner, meanwhile, the foregoing, accordingly, consequently, in short, too, still, likewise, for this reason, after all this, now, as a result, so, so that.

2. In the selections from various writers given in succeeding chapters, point out transition and connecting words between sentences; between paragraphs. Can you add any words to the list given in Ex. 1?

3. From the complete list of transition words, make out a classification based on the related meanings of the

words. Thus, some of them are restrictive; others, summarizing or anticipatory; or indicative of cause, effect, negation, etc.

4. Bring to class two paragraphs which seem to you particularly strong from the standpoint of unity and coherence. Show how each quality is secured.

5. Find in a newspaper examples of paragraphs which violate the laws of unity and coherence. Also find violation of unity and coherence in a composition as a whole, where the paragraphs do not grow the one into the next and do not all relate closely to the subject under discussion.

44. Paragraph Development. There are many ways of developing paragraphs, the method being determined by the nature of the thought to be expressed. A complete classification of the methods of paragraph development would be impossible. It is helpful, however, to study certain characteristic, well-defined methods which writers employ more or less consciously.

45. Development by Added Details and Particulars. Certain types of topic statement are logically developed only by adding the particulars and details called for in the topic statement. For example, in the quotation given below, the topic statement "But all these conditions of life changed even while we watched them," promises the particulars of the changed condition, and is developed by the accumulation of these details. The descriptive paragraph is largely developed in this way, the details being presented in some logical order. (See § 70, p. 117.)

The narrative paragraph also uses this method, introducing the added incidents or events in their time order.

But all these conditions of life changed even while we watched them. Neighboring places thickened up on the prairie. Towns came nearer, and bridges and roads appeared. The far horizon lost its smooth prairie-line, and was notched with houses and trees. The procession on the road was fuller than ever, but it did not pause so often. We seldom saw the rounded canvas top of a mover-wagon at our gate now, and trudging peddlers gave way to glib agents. The sudden little hurry and flurry caused by the arrival of unexpected guests or pathetic wayfarers occurred less and less often. Hospitality became a matter of choice, not a requirement of bare humanity. The glamour of the highway passed; the Road became merely a road. And we, alas and alas! grew up.

MARGARET LYNN: *A Prairie Caravansery*.

EXERCISE 11

1. Among the quotations given in other chapters, find examples of paragraphs developed by adding particulars and details.

2. In the following selections point out the particulars and details which develop the topic statement. What are the words in the topic statement which promise details?

(1) Spring, while we are writing, is complete. The winds have done their work. The shaken air, well tempered and equalized, has subsided; the genial rains, however thickly they may come, do not saturate the ground beyond the power of the sun to dry it up again. There are clear crystal mornings; noons of blue sky and white cloud; nights, in which the growing moon seems to lie looking at the stars, like a young shepherdess at her

flock. A few nights ago she lay gazing in this manner at the solitary evening star, like Diana, on the slope of a valley, looking up at Endymion. His young eye seemed to sparkle out upon the world; while she, bending inwards, her hands behind her head, watched him with an enamored dumbness.

LEIGH HUNT: "Spring and Daisies" in *Essays*.

(2) The masterful wind was up and out, shouting and chasing, the lord of the morning. Poplars swayed and tossed with a roaring swish; dead leaves sprang aloft, and whirled into space; and all the clear-swept heaven seemed to thrill with sound like a great harp. It was one of the first awakenings of the year. The earth stretched herself, smiling in her sleep; and everything leapt and pulsed to the stir of the giant's movement. With us it was a whole holiday; the occasion a birthday — it matters not whose. Some one of us had had presents, and pretty conventional speeches, and had glowed with that sense of heroism which is no less sweet that nothing has been done to deserve it. But the holiday was for all, the rapture of awakening Nature for all, the various out-door joys of puddles and sun and hedge-breaking for all.

KENNETH GRAHAME: *The Golden Age*.

(3) Hilary followed a path through the meadows, with calm bright sunset casting his shadow over the shorn grass, or up in the hedge-road, or on the brown banks where the drought had struck. On his back he carried a fishing basket, containing his bits of refreshment; and in his right hand a short springy rod, the absent sailor's favorite. After long council . . . he had made up his mind to walk up stream, as far as the spot where two brooks met, and formed body enough for a fly flipped in very carefully to sail downward. Here he began, and the creak of his reel and the swish of his rod were music to him, after the whirl of London life.

BLACKMORE: *Alice Lorraine*.

3. Develop the following topic statements by giving particulars and details. When these are narrative in character, follow if possible the time order; when descriptive, follow space order or the order of importance.

- (a) I shall never forget the happiest day of my life.
- (b) We opened the gate and stepped into a quaint old-fashioned garden.
- (c) We enjoyed a most exciting escapade.
- (d) The first time I met the man I knew he was a man of determination. His face showed it.
- (e) The village looked altogether different after the rain.
- (f) It was a disappointment to me from beginning to end.
- (g) I know a most interesting old historic place.
- (h) Country life has an abundance of healthful pleasures.
- (i) The experiences of Washington's army at Valley Forge were terrible.

46. **Development by Specific Instances or Examples.** When a general statement is set forth in the topic sentence, it is often developed either by citing specific instances of its truth or of the principle involved, or by giving as illustration a single example worked out in detail. The specific instances or illustrations serve as *proof*; the single example or amplified illustration serves to make more clear and vivid the general truth or principle.

Study the following :

(1) Great numbers of fireflies are ordered for display at evening parties in the summer season. A large Japanese guest-room usually overlooks a garden; and during a banquet or other evening entertainment, given in the sultry season, it is customary to set fireflies at liberty in the garden after sunset, that the vis-

itors may enjoy the sight of the sparkling. Restaurant keepers purchase largely. In the famous Dōtombori of Ōsaka, there is a house where myriads of fireflies are kept in a large space enclosed by mosquito netting; and customers of this house are permitted to enter the enclosure and capture a certain number of fireflies to take home with them.

LAFKADIO HEARN: *Kottō*.

(2) Never had the fortunes of England sunk to a lower ebb than at the moment when Elizabeth mounted the throne. The country was humiliated by defeat, and brought to the verge of rebellion by the bloodshed and misgovernment of Mary's reign. The old social discontent, trampled down for a time by the horsemen of Somerset, remained a menace to public order. The religious strife had passed beyond the hope of reconciliation, now that the Reformers were parted from their opponents by the fires of Smithfield, and the party of the New Learning all but dissolved. . . . The temper of Protestantism, burned at home or driven into exile abroad, had become a fiercer thing; and the Calvinistic refugees were pouring back from Geneva with dreams of revolutionary change in Church and State. England, dragged at the heels of Philip into a useless and ruinous war, was left without an ally save Spain; while France, mistress of Calais, became mistress of the Channel. Not only was Scotland a standing danger in the north, through the French marriage of its Queen Mary Stuart and its consequent bondage to French policy; but Mary Stuart and her husband now assumed the style and arms of English sovereigns. . . . In presence of this host of dangers the country lay utterly helpless, without army or fleet, or the means of manning one; for the treasury, already drained by the waste of Edward's reign, had been utterly exhausted by Mary's restoration of the Church-lands, and by the cost of her war with France.

GREEN: *A Short History of the English People*, Chapter VII.

EXERCISE 12

1. Find an example of a paragraph developed by the use of specific instances or examples ; one which is developed by presenting a single example worked out in detail.

2. By giving specific instances or examples, develop paragraphs from the following topic statements :

- (a) There was much to be admired in the old Roman character.
- (b) Strong character is developed in times of peril.
- (c) Men of great wealth are often generous.
- (d) People in different sections of the country use the English language in vastly different ways.
- (e) An examination does not always prove to be a fair test of a pupil's ability.
- (f) Our greatest writers have in their youth had great struggles against poverty.
- (g) Life in the city (or country) presents many advantages over life in the country (or city).
- (h) Pride goes before a fall.
- (i) Dogs often show wonderful intelligence (or usefulness).

47. Development by Cause and Effect. A third method of developing a paragraph is by stating causes or effects. If the topic statement announces a cause, the paragraph development usually consists in setting forth the results, effects, or consequences. On the contrary, if the topic sentence states a result or effect, the remaining sentences explain the causes leading up to the result. When either cause or result is stated, it is natural to think immediately of the other. In developing paragraphs by the method of cause and effect, the transition

words *so, so that, accordingly, as a result, therefore, consequently, the effect is*, and the like will be found useful.

Note the following :

The isolated life of the plantation was unknown in New England ; the small farmer was within sound of the church bell and within reach of a schoolhouse. There were many causes for this concentration of population. Some were natural or physical causes, some sprang from the purposes and character of the colonists. The chief reasons were the following : The long and dreary winter of New England brought the people together for companionship and protection. The soil was poor, and yielded its crops only to the diligent toiler ; it did not by its fertility beguile man to easy agriculture ; he was tempted to become a trader or a mechanic. Since the sea was more fruitful than the land, little fishing villages dotted the coast. The rivers were many of them rapid and narrow, well suited to turn the mill wheel, but not serving as highways from the sea. For a century before the Revolution the Indian was a constant source of fear, and this dread induced the frontiersman not to move too far from the village and the common defences. Moreover, the early settlers were men of intense religious conviction and purpose ; they came to worship together, and in consequence the first settlements were clustered around the meetinghouse. In many instances, too, the people had been moved by a common interest to emigrate from "dear England," and they therefore settled together as a community to live out together a common life. The town was, as a consequence, almost from the outset the most noticeable thing in the social and political structure of the colony.

McLAUGHLIN : *A History of the American Nation.*

EXERCISE 13

1. Bring to class an example of a paragraph developed by stating the results of a cause given in the topic statement; one developed by stating the causes of the result given in the topic sentence.

2. Develop the following statements into paragraphs by explaining the effects, causes, or reasons, of the facts mentioned:

- (a) The battle of ——— was a decisive battle.
- (b) Education, to be of any value, must be systematic.
- (c) The colonists were dissatisfied with England's treatment.
- (d) Mountain ranges and forests have great influence upon climate.
- (e) Postal savings banks are of great usefulness.
- (f) Good roads in any country produce far-reaching results.
- (g) People have come to realize the necessity of good sanitary conditions, especially in the overcrowded tenement districts.
- (h) Manual training (or domestic science) has come to be a very important subject in the school curriculum.

48. Development by Comparison and Contrast.
Sometimes a topic may best be presented by the use of comparison and contrast stated either positively or negatively. When an idea is unfamiliar, it may be made clear by telling what it resembles or in what respects it differs from ideas already known and understood. The writer seeks something which the reader understands and, using this as a starting point, proceeds to make clear various points of similarity or difference. In making use of this method, avoid introducing details not strictly within the field of comparison.

The following paragraph is developed by this method:

Now their separate characters are briefly these: The man's power is active, progressive, defensive. He is eminently the doer, the creator, the discoverer, the defender. His intellect is for speculation and invention; his energy for adventure, for war, and for conquest, wherever war is just, wherever conquest necessary. But the woman's power is for rule, not for battle,— and her intellect is not for invention or creation, but for sweet ordering, arrangement, and decision. She sees the qualities of things, their claims, and their places. Her great function is Praise: she enters into no contest, but infallibly judges the crown of contest. By her office and place, she is protected from all danger and temptation. The man in his rough work in the open world must encounter all peril and trial: to him, therefore, must be the failure, the offense, the inevitable error: often he must be wounded or subdued; often misled; and *always* hardened.

RUSKIN: *Sesame and Lilies*.

EXERCISE 14

1. Find paragraphs illustrating development by means of comparisons and contrasts. Point out the comparisons and contrasts.

2. By means of comparison or contrast, or a combination of the two, develop paragraphs from the following:

- (a) Life is a voyage.
- (b) Books as companions.
- (c) Politics is a game with a large element of chance.
- (d) There are marked differences between the work of the grade school and that of the high school.
- (e) The boyhood days of Lincoln and Washington.

- (f) The methods and characteristics of two men prominent in the political world.
- (g) Summer and winter amusements.
- (h) What our grandmothers read.
- (i) The reading of novels is increasing.

49. Development by Repetition. It often happens that, when a statement is not understood, the same thought expressed in other words becomes intelligible. This process suggests another method of paragraph development. The topic statement is repeated in other words until the precise meaning is apparent. Repetition may be for one of two purposes, emphasis or clearness. Each sentence, however, should do more than merely repeat the thought of the topic statement. It should add something to the idea expressed therein, making it more definite or more emphatic; otherwise the paragraph becomes monotonous. The process of repetition is similar to definition and is often used together with definition.

The following is an example of paragraph development by repetition and definition. What other method is combined with it?

From this illustration it would appear that taxes are private property taken for public purposes; and in making this statement we come very near the truth. Taxes are portions of private property which a government takes for its public purposes. Before going farther, let us pause to observe that there is one other way, besides taxation, in which government sometimes takes private property for public purposes. Roads and streets are of great importance to the general public; and the govern-

ment of the town or city in which you live may see fit, in opening a new street, to run it across your garden, or to make you move your house or shop out of the way for it. In so doing, the government either takes away or damages some of your property. It exercises rights over your property without asking your permission. This power of government over private property is called "the right of eminent domain." It means that a man's private interests must not be allowed to obstruct the interests of the whole community in which he lives. But in two ways the exercise of eminent domain is unlike taxation. In the first place, it is only occasional, and affects only certain persons here or there, whereas taxation goes on perpetually and affects all persons who own property. In the second place, when the government takes away a piece of your land to make a road, it pays you money in return for it; perhaps not quite so much as you believe the piece of land was worth in the market; the average human nature is doubtless such that men seldom give fair measure for measure unless they feel compelled to, and it is not easy to put a government under compulsion. Still it gives you something; it does not ask you to part with your property for nothing. Now in the case of taxation, the government takes your money and seems to make no return to you individually; but it is supposed to return to you the value of it in the shape of well-paved streets, good schools, efficient protection against criminals, and so forth.

FISKE: *Civil Government in the United States.*

EXERCISE 15

1. In the paragraph from Fiske above, point out the use of repetition. What is its purpose in each case?
2. Bring to class a paragraph found in your reading, which is developed wholly by repetition; one which is partly developed by this method.

3. Develop the following by repeating the idea. Be careful that each restatement is a step in advance, that something is added to the preceding idea. There must be something more than a change in the wording.

- (a) Cheerfulness should be encouraged by everybody.
- (b) Baseball is the American national game.
- (c) Reading helps one to understand human nature.
- (d) A good-natured person is a very difficult person with whom to quarrel.
- (e) Most people waste a vast amount of time.
- (f) He who takes a public office should realize that he is a "partaker in a very high trust."

50. Development by a Combination of Methods. The five methods of paragraph development discussed in §§ 45-49 are the most distinctive methods. Often two or even three methods are combined in the development of a topic. To use a combination of methods successfully, however, requires considerable ability and skilful management, else the paragraph will be lacking in unity.

EXERCISE 16

1. What method or methods of paragraph development are used in the following?

A ballad is a song that tells a story, or — to take another point of view — a story told in song. More formally, it may be defined as a short narrative poem, adapted for singing, simple in plot and metrical structure, divided into stanzas, and characterized by complete impersonality so far as the author or singer is concerned. This last trait is of the very first consequence in determining the quality or qualities which give the ballad its

peculiar place in literature. A ballad has no author. At all events it appears to have none. The teller of the story for the time being is as much the author as the unknown (and for our purposes unimportant) person who first put it into shape. In most forms of artistic literature the personality of the writer is a matter of deep concern to the reader. The style, we say, is the man. The individuality of one poet distinguishes his works, however they may vary among themselves, from the works of all other poets. Chaucer, for instance, has his way, or his ways, of telling a tale that are not the way, or the ways, of William Morris. If a would-be creative literary artist has no individuality that we can detect, we set him down as conventional, and that is an end of him and of his works. In the ballad it is not so. There the author is of no account. He is not even present. We do not feel sure he ever existed. At most, we merely infer his existence, at some indefinite time in the past, from the fact of his product: a poem, we think, implies a poet; therefore, somebody must have composed this ballad. Until we begin to reason, we have no thought of the author of any ballad, because, so far as we can see, he has no thought of himself.

KITTREDGE: *English and Scottish Ballads*.

2. Has the paragraph in Ex. 1 unity and coherence? Why? What is the topic statement?

3. Make a list of ten subjects which you could develop into paragraphs. Discuss these in class as to the method of development best suited to each subject.

4. Write three of the paragraphs suggested by the list of subjects in Ex. 3.

5. Rewrite one of the paragraphs called for in Ex. 4, using a different method of development. Compare the two.

6. Study several paragraphs of any of the Lincoln addresses or Burke's *Speech on Conciliation* or one of Macau-

lay's essays, and be prepared to point out to the class excellences in transition from paragraph to paragraph and within the paragraph. What method of transition predominates in the composition of the author selected? Study the effect produced by the omission of these transitional expressions.

7. Note the oral paragraphs given in your classes. Are they unified and coherent? Report the gist of one which was not an effective paragraph because the student failed to begin with a good topic sentence. Bring to class five topic statements heard recently in a conversation or in an address or sermon.

8. Write two paragraphs contrasting the characters of two people whom you know or whom you have met in your reading.

9. Write a paragraph developed by definition and example or illustration. Suggested topics:

- | | |
|---------------------|-----------------|
| (a) Comedy. | (d) Revenue. |
| (b) Neutralization. | (e) Efficiency. |
| (c) Indictment. | (f) Socialism. |

10. After deciding what method would be best suited to each topic, develop two or more of the following:

- (a) Students generally choose their courses wisely.
- (b) Mere wishing does not constitute actual desire.
- (c) California has all kinds of climate.
- (d) Education should do more than train the mind.
- (e) Many people complain that the predictions of the weather bureau are not trustworthy.
- (f) The printing and binding of books has become a fine art.
- (g) Going out of the beaten course in order to shorten the voyage and thus make a record trip, as is frequently done by ocean steamers, is attended with great danger.

- (h) Arbitration will eventually settle all disputes and do away with war.
- (i) "Paying too much for the whistle" is the common lot.
- (j) Politics will be at their best only when the best citizens feel themselves responsible for the present state of affairs.
- (k) A grate fire and a good book can counteract the cheerlessness of the worst of weather.

11. Write paragraphs of description on the following topics, accumulating specific details in accordance with some definite plan :

- | | |
|---------------------------|------------------------------|
| (a) In the October woods. | (e) A wharf. |
| (b) A midsummer storm. | (f) Alone in the house. |
| (c) A holiday crowd. | (g) An interesting old shop. |
| (d) The old inn. | (h) A masquerade. |

CHAPTER IV

NARRATION

51. Narration. Narration is the telling of a story. It is a recital of events which have actually occurred or which might occur. In the latter case the events must be true to life and to human nature; the incidents must be probable or such as would be likely to occur under given conditions.

52. Purpose of Narration. The purpose of the narrative is primarily to interest the reader or listener. It may have additional purposes, such as to instruct or to point a moral, but these it fulfills through interest in the events related.

To tell an anecdote, set forth an incident, or relate a story in a manner to please and hold the attention of an audience, is an accomplishment all people do not possess to the same extent. Some people have a natural gift for story-telling. You have often had the experience, no doubt, of hearing two people relate the same incident. One gives a dry, detailed account; the other presents a pleasing narrative, so that you feel the action and see the scene enacted almost as vividly as though you had been an eye-witness. The latter has consciously or unconsciously followed certain principles of narration that help to make the recital pleasing and interesting.

53. Points of View. There are four points of view from which a story may be told. The narrator may tell the story in the first person as though he were giving his own experience; he may tell his own experiences in the third person; the author may construct the whole story quite impersonally in the third person; or the story may be given as the repetition of a story told by another.

Examples of the first method of narration are *The Ancient Mariner*, *Treasure Island*, *David Copperfield*, *Jane Eyre*, *The Vicar of Wakefield*, and *David Balfour*. In these narratives the hero or one of the main characters tells the story. A subordinate character is sometimes made the narrator, as in *Dr. Jekyll and Mr. Hyde*, where the lawyer tells the story. The dangers in this method are that an appearance of egotism may result from too frequent use of pronouns of the first person; and that the writer may tell more than it is possible for a single person to know. Only the things he sees or hears himself or learns through report may be included.

The narrative may be written in the third person, one of the characters telling his own experiences from an impersonal point of view.

When the author tells the story in the third person, he is not confined to what a single person may see and hear. He is supposed to know not only what each character does, but what he thinks and feels. The author is present in all places at all times. This is called the omniscient point of view.

The fourth method of telling a story is that used by Chaucer in the *Canterbury Tales*. In these the author merely reports the stories told by the different Canterbury Pilgrims. This method is frequently used in short stories and sketches.

Whatever method you choose in telling a story, it is important that you keep to the same point of view throughout. For short compositions, perhaps the easiest method is to give your experiences and observations in the first person.

54. Time Order in Narration. Narration deals with events; hence the most natural arrangement of the material of narration is according to sequence of time. It is not possible always to follow the time order exactly, for several interrelated incidents may happen simultaneously. The relation between such events may be indicated by means of words, phrases, clauses, and sentences. For the sake of grouping events, as is desirable in historical narratives and biographies, the time order is often disregarded.

EXERCISE 17

1. Study Oral Composition in *High School English, Book One* (pp. 143-171), reviewing the principles laid down for oral expression.

2. Make a list of all the narratives you have read in the high school. Determine in the case of each

(a) The author's purpose in writing the story.

(b) From what point of view the narrative is told.

(c) What the story gains from being told from the point of view chosen.

(d) Whether the point of view is consistently maintained throughout.

3. From what other points of view might the story of *Silas Marner* have been told? What would have been gained or lost in thus telling it?

4. Point out the advantages and disadvantages in having Nolan in *The Man Without a Country* tell his own story.

5. Make a list of twenty-five words, phrases, or clauses found in your reading that indicate time order or transition from one scene to another. From class suggestions add to your list and keep it for reference when writing narrative.

55. Selection of Material. No story should be a complete record of all that happened. If it were, your audience would not hear you through. There must be a selection of incidents, and all that distracts from the special significance of the narrative must be omitted. Experiences are so interwoven and life is so complicated that the matter of selection and omission is a difficult problem. Ask yourself what impression your narrative is to make, and select all your incidents to bring out that impression.

56. Unity in Narration. Unity in narration is concerned with this selection of material, and demands in the simple narrative the omission of any details or incidents which mar the time sequence or which are not closely connected with the thread of the narrative. For example, a narrator giving an account of an ocean trip should not introduce incidents which preceded or followed the trip or which happened outside the trip,

unless in some way they have direct bearing on the point of his story.

In more complex narrative—that is, narrative with plot—we have a series of incidents more or less complicated through the introduction of opposing forces or obstacles. Here unity demands that all incidents help to bring out the point or to fulfill the author's purpose in telling the story. All should lead toward the climax and work together to leave in the reader's mind a single strong impression. It is clear that keeping to a definite point of view is one aid in maintaining unity.

57. Coherence in Narration. Coherence governs the arrangement of details and incidents. In a simple narrative, keeping the events in their chronological order (see § 54) insures coherence. A further aid in maintaining coherence is the use of transitional expressions which make clear the time sequence. Note again the list of expressions you made in Exercise 17, Ex. 5 (p. 92). In narrative with plot, in which it is impossible to keep events in their time order because they are happening simultaneously, these transitional expressions are of even greater usefulness. They keep clear in the reader's mind, not only the time relation between events, but also the connection between different groups of characters.

58. Climax. Every story should have a point, which must not be disclosed until the proper moment arrives, that is, until the reader's or hearer's interest is highest. He must be held in suspense

until this moment of highest interest or climax, toward which every incident has been directed. The incidents should be so told, however, that the point itself is not foreseen by the reader.

59. Outline. If the material has been carefully selected according to the law of unity and if the time order has been followed, the successive events will naturally fall into three groups. The first will include the events leading up to the climax; the second the events grouped about the climax; and the third those which give the result or conclusion of the narrative.

In order that you may keep to the incidents necessary and group them effectively, it is best to have in mind an outline form, in telling a simple story as well as in constructing a more complicated one. Thus you will keep to the thread of your narrative and make the point you set out to make.

The outline should be simple, consisting merely of

- I. The setting, time, place, circumstances.
- II. The events leading up to the point of highest interest, arranged in time order or in accordance with some definite purpose.
- III. The climax.
- IV. The conclusion.

60. The Introduction or Setting. The purpose of the introduction is twofold: to arouse the interest of the reader, and to make clear to him the situation at the beginning of the action so that he may understand and enjoy the narrative. Such general circum-

stances as time, place, characters, and conditions should be given—just what particulars are determined by the story itself. There is no general rule except that all explanatory matter should be brief.

Note the following beginnings:

(1) One September night a family had gathered round their hearth, and piled it high with driftwood of mountain streams, the dry cones of the pine, and the splintered ruins of great trees that had come crashing down the precipice. Up the chimney roared the fire, and brightened the room with its broad blaze. The faces of the father and mother had a sober gladness; the children laughed; the eldest daughter was the image of Happiness at seventeen; and the aged grandmother, who sat knitting in the warmest place, was the image of Happiness grown old. They had found the "herb, heart's-ease," in the bleakest spot of all New England. This family were situated in the Notch of the White Hills, where the wind was sharp throughout the year, and pitilessly cold in the winter,—giving their cottage all its fresh inclemency before it descended on the valley of the Saco. They dwelt in a cold spot and a dangerous one; for a mountain towered above their heads, so steep that the stones would often rumble down its sides and startle them at midnight.

The daughter had just uttered some simple jest that filled them all with mirth, when . . .

HAWTHORNE: *The Ambitious Guest*.

(2) "Yes," said the dealer, "our windfalls are of various kinds. Some customers are ignorant, and then I touch a dividend on my superior knowledge. Some are dishonest," and here he held up the candle, so that the light fell strongly on his visitor, "and in that case," he continued, "I profit by my virtue."

STEVENSON: *Markheim*.

(3) The autumn batch of recruits for the Old Regiment had just been uncared. As usual they were said to be the worst draft that had ever come from the Depot. Mulvaney looked them over, grunted scornfully, and immediately reported himself very sick.

"Is it the regular autumn fever?" said the doctor, who knew something of Terence's ways. "Your temperature's normal."

KIPLING: *His Private Honour*.

(4) Let it be clearly understood that the Russian is a delightful person till he tucks his shirt in. As an Oriental he is charming. It is only when he insists upon being treated as the most easterly of western peoples, instead of the most westerly of easterns that he becomes a racial anomaly extremely difficult to handle. The host never knows which side of his nature is going to turn up next.

Dirkovitch was a Russian . . .

KIPLING: *The Man Who Was*.

(5) The parents were abed and sleeping. The clock on the wall ticked loudly and lazily, as if it had time to spare. Outside the rattling windows there was a restless, whispering wind. The room grew light, and dark, and wondrous light again, as the moon played hide-and-seek through the clouds. The boy, wide-awake and quiet in his bed, was thinking of the Stranger and his stories.

"It was not what he told me about the treasures," he said to himself, "that was not the thing which filled me with so strange a longing. I am not greedy for riches. But the Blue Flower is what I long for."

VAN DYKE: *The Blue Flower*.

61. The Plot. The plot is the most important part of the narrative. We have seen that a narrative may consist of a simple incident told to bring out a

certain point, which may be stated, as in the fable, or left for the reader to discern. We may have also a more complex narrative involving a complication of incidents and of characters; that is, a story with a plot. The main issue of the story is advanced by certain episodes, retarded by others; certain characters set themselves against other characters; one set of characteristics in the individual is at war with other characteristics; while inanimate things, physical obstructions, may act as a help or a hindrance to the action. These negative and positive forces serve to tangle the thread of the story and to complicate the situations, thereby increasing the suspense of the reader.

The reader's pleasure is enhanced if the element of surprise is introduced in the complications leading up to the climax, or in the climax itself, or in the final straightening out of the complications.

62. The Conclusion. The conclusion must be brief. Sometimes, indeed, no conclusion is needed; the story ends as soon as it reaches the point toward which all the incidents have led. Often, however, the reader is not quite satisfied, — he wishes to know how it all ended; so a concluding paragraph (or a whole chapter in a novel) is necessary. Here all the complications are cleared up and the reader is satisfied as to the future of the characters. A long conclusion indicates that the story has not been effectively told, that the necessary explanatory matter has not been put in the right place.

EXERCISE 18

1. From some narrative you have read recently, make a list of ten incidents. Show to the class how each

(a) Is related to the main issue of the story or helps to effect the author's purpose.

(b) Acts as a retarding or advancing influence in the story.

2. Bring to class two sentences and two paragraphs found in narrative writing, that serve to secure the transition necessary for coherence.

3. Relate orally an anecdote connected with the life of some member of your family. Be sure that you have the point definitely in mind and that you present the details coherently and interestingly.

4. Tell to the class the story of some battle or relate some historical event. Be careful to keep the time order and to make use of transitional expressions.

5. Bring to class a news item that may be criticized for unity and coherence. Show wherein it might be improved.

6. Retell an interesting experience or anecdote in the life of Samuel Johnson. Many interesting ones may be found in Boswell's *Life of Johnson*.

7. Tell an occurrence that has recently interested you because you were held in suspense as to the outcome.

8. Point out the purpose served by each of the introductions quoted in § 60.

9. From some book you have read in school — *Treasure Island*, *Silas Marner*, *The Merchant of Venice*, *Julius Cæsar*, or any other involving narrative — make a list of five retarding and five advancing forces for the main issue. These forces may be the actions of characters, episodes, characteristics in an important character, or inanimate things like surroundings, time, weather conditions.

10. Using Hawthorne's introduction quoted on page 95, write from imagination

- (a) A simple incident in the family life.
- (b) A story in which there are at least two forces at work opposing the movement of the action. What possible force does the introduction itself suggest?

11. (a) Bring to class examples found in your reading of a story which begins with action or dialogue, and one which begins with description or explanatory matter.

(b) Discuss the appropriateness of the beginning of each.

12. Bring to class the beginning of a short story you have read. Give enough of the narrative so that the situation is clear and suggests a story. Exchange papers with one of your classmates, and finish the story from the introduction given you.

13. The following expressions suggest complications in the thread of a story. Choosing one, write the story it suggests, bringing the phrase or sentence into your story at the appropriate point:

- (a) We reached the house at last but it was dark — silent — tenantless!
- (b) Suddenly a flame shot up and ——
- (c) His strength was fast failing under his superhuman effort to reach ——
- (d) I called again and again before I realized I was imperilling ——
- (e) The engine gave a sudden throb then stopped ——
- (f) As we had feared, the stone loosened and ——

14. Trace the story written in Ex. 13 through the outline form, pointing out the incidents leading to the climax. Is your climax sustained by them?

15. Write a narrative in which the climax is reached by a series of incidents. Suggested subjects:

- (a) Devastations of a storm.
- (b) A day of mishaps.
- (c) A forgotten purse.
- (d) A lucky adventure.

16. Find two examples of a good conclusion, and two conclusions which contain too much explanatory matter.

17. Make a comparison between Thackeray's (or George Eliot's or Dickens's) way of telling a story and that of some modern novelist like Hawthorne, Stevenson or Kipling. Discuss the subject, touching the various points indicated by the paragraph headings of this chapter.

63. Action in Narration. The prime essential of narration is action, to which the special interest and thrilling force of the narrative is due. The movement of the story may be swift or slow in accordance with the purpose of the author. When the reader is to be held in great suspense and the excitement is high, the action must be rapid; when there is a moment of relaxation to bring out more forcefully the moment of high interest, the action will be retarded; but action there must be, else there is no narration. Action words and phrases are of great importance, as is seen in the following.

- (1) With sloping masts and dipping prow,
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roared the blast
And southward aye we fled.

COLERIDGE: *The Ancient Mariner*.

(2) At last, after a silent, deadly, exhausting struggle, I got my assailant under by a series of incredible efforts of strength. Once pinned, with my knee on what I made out to be its chest, I knew that I was victor. I rested for a moment to breathe. I heard the creature beneath me panting in the darkness, and felt the violent throbbing of a heart. It was apparently as exhausted as I was; that was one comfort. At this moment I remembered that I usually placed under my pillow, before going to bed, a large yellow silk pocket handkerchief, for use during the night. I felt for it instantly; it was there. In a few seconds more I had, after a fashion, pinioned the creature's arms.

FITZ-JAMES O'BRIEN: *What Was It? A Mystery.*

64. Description in Narration. Since the reader must picture the scenes of the story, details of motion and specific reference to actions, sounds, smells, sights, and sensations in general aid the imagination. A certain amount of description adds clearness and charm to narration. Yet this description is in effect narration, because that which is described is depicted not for its own sake, but for the effect which it has upon the story. By means of it the writer produces the proper setting for his incidents, creates an atmosphere which heightens the effect of his climax, or depicts character through a word picture.

Note the use of description in the following selections which illustrate the effectiveness of concrete details. Point out the words and phrases which stir the imagination.

(1) He looked at these trees with a start. They reminded him of the graceful shafts crowned with long leaves which distinguished the Saracen columns of the cathedral at Arles. But

when, after having counted the palms, he cast his eyes on the surrounding plain, the most frightful despair settled on his soul. He saw the limitless ocean. The dark sands of the desert extended as far as the eye could reach in every direction, and glittered like a steel blade in bright sunlight. It appeared to him like a sea of glass, or a succession of lakes united as a folding mirror. Borne upward in great billows, a fiery vapor seethed above the quivering earth. The sky had an Oriental brilliance and a provoking purity, which no power of imagination could surpass. The sky and earth were on fire. The silence was awful in its savage and terrible majesty. Infinite immensity in every direction weighed down upon his soul: not a cloud in the sky, not a breath in the air, not a speck on the bosom of the desert, heaving in almost invisible waves. The horizon ended, as it does at sea on a clear day, in one line of light as sharp as the cut of a sabre. The man hugged the trunk of one of the palms as if it had been the body of a friend; then, in the shelter of the narrow shadow which the tree threw upon the granite rock, he wept as he sat immovable, contemplating with profound sadness the relentless scene which presented itself to his eyes. He cried out to try the solitude. His voice, lost in the hollows of the hill, returned a feeble sound far off without wakening an answering echo: the echo was in his own heart.

BALZAC: *A Passion in the Desert.*

(2) As soon as the last chain was up, the man rejoined me. He was a mean, stooping, narrow-shouldered, clay-faced creature; and his age might have been anything between fifty and seventy. His nightcap was of flannel, and so was the nightgown that he wore, instead of coat and waistcoat, over his ragged shirt. He was long unshaved; but what most distressed and even daunted me, he would neither take his eyes away from me nor look me fairly in the face. What he was, whether by trade or birth, was more than I could fathom; but he seemed most like an old, un-

profitable serving-man, who should have been left in charge of that big house upon board wages.

STEVENSON: *Kidnapped*.

- (3) And now there came both mist and snow,
 And it grew wondrous cold :
 And ice, mast high, came floating by,
 As green as emerald.

 The ice was here, the ice was there,
 The ice was all around :
 It cracked and growled, and roared and howled,
 Like voices in a swound.

 A speck, a mist, a shape, I wist !
 And still it neared and neared :
 As if it dodged a water-sprite,
 It plunged and tacked and veered.

 But soon there breathed a wind on me,
 Nor sound nor motion made :
 Its path was not upon the sea,
 In ripple or in shade.

 It raised my hair, it fanned my cheek
 Like a meadow gale of spring —
 It mingled strangely with my fears,
 Yet it felt like a welcoming.

 Swiftly, swiftly flew the ship,
 Yet she sailed softly too :
 Sweetly, sweetly blew the breeze —
 On me alone it blew.

COLERIDGE: *The Ancient Mariner*.

65. Characterization in Narration. Of almost equal interest with action in narration are the characters themselves. We become acquainted with them as though they were real personages, by watching their struggles and achievements, by learning their motives, thoughts, and feelings. Some authors are especially skilful in making their characters real and lifelike. Study the methods of such authors and see wherein their skill lies.

Characters are presented by means of personal descriptions, as is seen in selection (2) on page 102, by explanations of their characteristic traits, by what they do and say, by conversation, and by what other characters say of them. Often a single element of personal appearance, a characteristic turn of phrase, a peculiarity of manner or gesture will individualize a person more clearly than pages of descriptions. Long and detailed descriptions or explanations retard the action; and characterization, important though it be, must always be subordinate to action.

In writing narrative, try to develop only two or three characters distinctly and even in these leave out minor details. Observe closely people about you, noting characteristics. Try to reproduce these characteristics so that your reader will be able to picture the person.

Study the following selection as portraying character :

(1) I was in full career, when I heard the cough right overhead, and jumping back and looking up, beheld a man's head in

a tall nightcap, and the bell mouth of a blunderbuss, at one of the first-story windows.

"It's loaded," said a voice.

"I have come here with a letter," I said, "to Mr. Ebenezer Balfour of Shaws. Is he here?"

"From whom is it?" asked the man with the blunderbuss.

"That is neither here nor there," said I, for I was growing very wroth.

"Well," was the reply, "ye can put it down upon the doorstep, and be off with ye."

"I will do no such thing," I cried, "I will deliver it into Mr. Balfour's hands, as it was meant I should. It is a letter of introduction."

"A what?" cried the voice sharply.

I repeated what I had said.

"Who are ye, yourself?" was the next question, after a considerable pause.

"I am not ashamed of my name," said I. "They call me David Balfour."

At that, I made sure the man started, for I heard the blunderbuss rattle on the window-sill; and it was after quite a long pause, and with a curious change of voice, that the next question followed:

"Is your father dead?"

I was so much surprised at this, that I could find no voice to answer, but stood staring.

"Ay," the man resumed, "he'll be dead, no doubt; and that'll be what brings ye chapping to my door." Another pause, and then defiantly, "Well, man," he said, "I'll let ye in"; and he disappeared from the window.

STEVENSON: *Kidnapped*.

(2) She was a small woman, short and straight-waisted like a child in her brown cotton gown. Her forehead was mild and

benevolent between the smooth curves of gray hair ; there were meek downward lines about her nose and mouth ; but her eyes, fixed upon the old man, looked as if the meekness had been the result of her own will.

MARY E. WILKINS: *The Revolt of Mother.*

(3) "Mr. Peggotty !" says I.

"Sir," says he.

"Did you give your son the name of Ham, because you lived in a sort of ark?"

Mr. Peggotty seemed to think it a deep idea, but answered :

"No, sir. I never gin him no name."

"Who gave him that name, then?" said I, putting question number two of the catechism to Mr. Peggotty.

"Why, sir, his father giv it him," said Mr. Peggotty.

"I thought you were his father!"

"My brother Joe was *his* father," said Mr. Peggotty.

"Dead, Mr. Peggotty?" I hinted after a respectful pause.

"Drowndead," said Mr. Peggotty.

I was very much surprised that Mr. Peggotty was not Ham's father, and began to wonder whether I was mistaken about his relationship to anybody else there. I was so curious to know, that I made up my mind to have it out with Mr. Peggotty.

"Little Em'ly," I said, glancing at her. "She is your daughter, is n't she, Mr. Peggotty?"

"No, sir. My brother-in-law, Tom, was *her* father."

I could n't help it. "Dead, Mr. Peggotty?" I hinted after another respectful silence.

"Drowndead," said Mr. Peggotty.

DICKENS: *David Copperfield.*

66. Conversation in Narration. You have just seen in the above excerpts one use of conversation. Besides revealing characteristics, it often furthers action

and helps to develop the plot. It is always a pleasure to read good conversation, for it gives variety and adds zest and reality to a story. But conversation must be natural and true to the type of person speaking, otherwise it sounds forced and is out of keeping.

To write interesting and significant conversation requires effort. Study the conversations in dramas, novels, and short stories as models, and when you hear conversations with point and vivacity practice reproducing them. In the reproduction try to vary the form of "he said." Note the substitutes used by successful writers.

67. Kinds of Narrative. There are various kinds of narrative, including the anecdote, the biography, sketches of travel, history, the so-called "reporter's story," the short story, and the novel. With these forms you are already familiar.

EXERCISE 19

1. Write a narrative telling some legend or tradition or historical event connected with your own locality. Can you introduce description effectively?

2. Tell the story of some narrow escape (*a*) as a reporter would tell it, (*b*) as one of the participants would tell it.

3. Write a brief biography of three hundred or more words, of some prominent man whom you admire. Relate two or more interesting incidents or anecdotes connected with his life.

4. Write a sketch of some man important in the nation's affairs, such as would be appropriate for a history.

5. (a) Make a list of as many authors of short stories as you know. Discuss the relative merits of these authors.

(b) Name five examples of each kind of narrative mentioned in § 67.

6. In the narratives written in Exercise 18: Exs. 12-15, p. 99, have you made use of description, conversation, concrete details, and characterizations? Rewrite one of these stories, trying to improve it in these respects.

7. Read a humorous story by Mark Twain. Retell the story to the class. Relate a humorous incident from your own experience.

8. Describe concretely, by conversation or otherwise, the character you imagine in one of the following:

(a) A highly imaginative youth doomed by circumstances to monotonous drudgery.

(b) A proud-spirited girl, serious in purpose, thrown in contact with wealthy, fun-loving girls.

(c) A woman, a lover of flowers and of nature in all forms, dwelling apart, living alone in a quiet village.

(d) A small boy, joyous, optimistic, dwelling in the slum districts, helpful to many in various walks of life.

9. Write a short story about one of the characters described in Ex. 8. Introduce a conversation, being sure to make it appropriate to the persons speaking.

10. Reread your favorite short story, noting carefully the structure, the descriptions, the order of incidents, the conversation, and the climax; then tell it to the class. Point out the elements of suspense.

11. Bring to class (a) a significant conversation you have found in your reading; (b) a telling bit of description that gives an impression or creates an atmosphere suitable to the story; and (c) a forceful characterization.

12. Write a narrative that shows character by means of conversation. Suggested subjects :

- (a) My experience with a peculiar neighbor.
- (b) Waiting for a delayed train at a country junction.
- (c) At the bargain counter.
- (d) On the street car (an affable conductor, an irritable man, sympathetic onlookers).
- (e) An interesting vacation experience.
- (f) The old lighthouse keeper.

13. Write an account of some event at your school for your school paper. Suggested subjects :

- (a) A recent dramatic entertainment.
- (b) A football, baseball, or any other game.
- (c) A mass meeting.
- (d) A class election.
- (e) Preliminary trial for an interscholastic debate.
- (f) A supposed fire.

14. Write an account of a recent trip you have taken, or relate the story of some friend's travels.

15. Read a narrative poem and write the story in your own words. Point out the climax and the elements of suspense. Suggested poems :

Arnold : "Sohrab and Rustum."

Pope : "The Rape of the Lock."

Burns : "Tam o' Shanter."

Wordsworth : "Laodamia."

Ballads : old and later English.

Tennyson : "The Revenge," or one of the Idylls.

16. (a) Study the following ; point out the use of description. Supply the retarding incident suggested by "this ill-timed intruder was." What elements of good narration are present ?

A moment's glance was enough to satisfy Catherine that her apartment was very unlike the one which Henry had endeavoured to alarm her by the description of. . . . Her heart at ease on this point, she resolved to lose no time in particular examination of anything. . . . Her eye suddenly fell on a large high chest, standing back in a deep recess on one side of the fire-place. The sight of it made her start; and forgetting everything else, she stood gazing on it in motionless wonder, while these thoughts crossed her:

"This is strange, indeed! I did not expect such a sight as this! An immense heavy chest! What can it hold? Why should it be placed here? Pushed back, too, as if meant to be out of sight! I will look into it; cost me what it may. I will look into it, and directly too — by daylight. If I stay till evening my candle may go out." She advanced and examined it closely; it was of cedar, curiously inlaid with darker wood, and raised about a foot from the ground on a carved stand of the same. The lock was silver, though tarnished from age; at each end were the imperfect remains of handles also of silver, broken perhaps prematurely by some strange violence; and on the center of the lid, was a mysterious cypher in the same metal. Catherine bent over it intently, but without being able to distinguish anything with certainty. . . .

Her fearful curiosity was every moment growing greater; and seizing with trembling hands the hasp of the lock, she resolved, at all hazards, to satisfy herself at least as to its contents. With difficulty, for something seemed to resist her efforts, she raised the lid a few inches; but at that moment a sudden knocking at the door of the room made her, starting, quit her hold, and the lid closed with alarming violence. This ill-timed intruder was At length, however One moment surely might be spared; and so desperate should be the exertion of her strength, that unless secured by super-





Glisenti

THE HUNTER'S STORY

From the Painting in the Metropolitan Museum, New York

natural means, the lid in one moment should be thrown back. With this spirit she sprang forward, and her confidence did not deceive her. Her resolute effort threw back the lid, and gave to her astonished eyes the view of a white cotton counterpane, properly folded, reposing at one end of the chest in undisputed possession.

Adapted from JANE AUSTEN: *Northanger Abbey*.

(b) Tell the story which the following setting suggests, paying particular attention to suspense and descriptive elements:

[Catherine later returns to the room assigned her in the old abbey.] The night was stormy; the wind had been rising at intervals the whole afternoon; and by the time the party broke up, it blew and rained violently. . . . She listened to the tempest with sensations of awe . . . felt for the first time that she was really in an abbey. . . . Her spirits were immediately assisted by the cheerful blaze of a wood fire. . . . "How glad I am that Northanger is what it is! If it had been like some other places, I do not know that, in such a night as this, I could have answered for my courage; but now, to be sure, there is nothing to alarm one." . . . A glance at the old chest was not without its use; she scorned the causeless fears of an idle fancy and began with a most happy indifference to prepare herself for bed . . . the fire therefore died away; and Catherine . . . giving a parting glance around the room, was struck by the appearance of a high, old-fashioned black cabinet, which, though in a situation conspicuous enough, had never caught her notice before. . . .

Adapted from JANE AUSTEN: *Northanger Abbey*.

(c) Study the following ballad for such elements of good narration as

- (1) Movement, action.
- (2) Central interest.

- (3) Concentration of interest on the important stages of action.
- (4) Concrete diction.
- (5) Single impression.
- (6) Descriptive elements, vivid pictures.

SIR PATRICK SPENCE

The king sits in Dumferling toune,
Drinking the blude-reid wine :
“O whar will I get guid sailor,
To sail this schip of mine ?”

Up and spak an eldern knight,
Sat at the kings richt kne :
“Sir Patrick Spence is the best sailor,
That sails upon the se.”

The king has written a braid letter,
And signd it wi his hand,
And sent it to Sir Patrick Spence,
Was walking on the sand.

The first line that Sir Patrick red,
A loud lauch lauched he ;
The next line that Sir Patrick red,
The teir blinded his ee.

“O wha is this has don this deid,
This ill deid don to me,
To send me out this time o’ the yeir,
To sail upon the se !

“Mak hast, mak haste, my mirry men all,
Our guid schip sails the morne :”

"O say na sae, my master deir,
For I feir a deadlie storme.

"Late, late yestreen I saw the new moone,
Wi the auld moone in hir arme,
And I feir, I feir, my deir master,
That we will cum to harme."

O our Scots nobles wer richt laith
To weet their cork-heild schoone;
Bot lang owre a' the play wer playd,
Thair hats they swam aboone.

O lang, lang may their ladies sit,
Wi thair fans into their hand,
Or eir they see Sir Patrick Spence
Cum sailing to the land.

O lang, lang may the ladies stand,
Wi thair gold kems in their hair,
Waiting for thair ain deir lords,
For they 'll se thame na mair.

Haf owre, haf owre to Aberdour,
It's fiftie fadom deip,
And thair lies guid Sir Patrick Spence,
Wi the Scots lords at his feit.

17. Tell the story suggested to you by the picture entitled "Marriage à la Mode" (facing p. 178).

18. Tell an incident from the lives of the people pictured in one of the following:

- (a) "The Hunter's Story" (facing p. 111).
- (b) "Blind Milton Dictating 'Paradise Lost' to his Daughter" (facing p. 237).

CHAPTER V

DESCRIPTION

68. Description. Description is the presentation of details which aim to suggest a picture to the mind of a reader or hearer. The author endeavors to produce in his reader's mind the same impressions he himself has had — impressions received through the senses of sight, touch, hearing, smell, and taste. Thus a description has some advantages over a picture, for the latter is limited to images which can be received through the eye only, while description makes a more vivid impression by suggesting sound, motion, temperature, feeling. The picture may suggest these other details, but only indirectly. Moreover, the description is not limited to the single instant of time which the picture represents, but can tell what preceded and followed.

Description is the least independent of all the forms of discourse; it rarely occurs alone, but is found usually in connection with narration and explanation. You have already seen its usefulness in narration in the characterization of persons, in giving a background for a story, or in conveying a general impression of a place, object, or scene.

In the following selections note the images which

are suggested to your mind. Through what sense impressions do the images arise ?

- (1) The day is come when I again repose
Here, under this dark sycamore, and view
These plots of cottage-ground, these orchard-tufts,
Which at this season, with their unripe fruits,
Are clad in one green hue, and lose themselves
'Mid groves and copses. Once again I see
These hedge-rows, hardly hedge-rows, little lines
Of sportive wood run wild : these pastoral farms,
Green to the very door ; and wreaths of smoke
Sent up, in silence, from among the trees.

WORDSWORTH : *Tintern Abbey*.

- (2) I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of the bay :
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.

The waves beside them danced ; but they
Out-did the sparkling waves in glee.

WORDSWORTH : *The Daffodils*.

- (3) When that hour came to me among the pines, I wakened
thirsty. My tin was standing by me half full of water. I emptied

it at a draught; and feeling broad awake after this internal cold aspersion, sat upright to make a cigarette. The stars were clear, colored, jewel-like but not frosty. A faint silvery vapor stood for the Milky Way. All around me the black fir-points stood upright and stock-still. By the whiteness of the pack-saddle I could see Modestine walking round and round at the length of her tether; I could hear her steadily munching at the sward; but there was not another sound, save the indescribable quiet talk of the runnel over the stones. I lay lazily smoking and studying the color of the sky, as we call the void of space, from where it showed a reddish gray behind the pines to where it showed a glossy blue-black between the stars. . . .

A faint wind, more like a moving coldness than a stream of air, passed down the glade from time to time; so that even in my great chamber the air was being renewed all night long.

STEVENSON: *Travels with a Donkey.*

- (4) Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds.

GRAY: *Elegy.*

69. Observation in Description. It is evident that if you are to give others a clear image or impression of something which you have experienced, you must know definitely the details which go to make up your picture. In other words, you must have made accurate observations. Most of our impressions are general; we think we know exactly how a person looks, until we attempt to describe him and find that we are not sure of the color of his eyes and hair or the shape of his nose. In fact we know

little about the details. Those objects or scenes with which we are most familiar are frequently the ones we can least easily describe. Look carefully about your own schoolroom, for instance, with a view to describing it. What details do you discover that you have never before consciously observed? Of what details have you carried a mistaken idea? Could you have given an accurate description? This is generally our experience when called upon to describe. We must make special observations. You should train yourself to keep your senses alert. Life will mean more to you; your enjoyment of nature and of your surroundings will be keener; and your power of giving pleasure to others by sharing your experiences will be greatly increased.

70. Order of Observations. The order in which your observations were made in the case of the schoolroom is the natural order. First is formed the rather vague image, a general impression of size, shape, color, and position. Gradually as observation continues, the more obvious objects fix themselves, then the more minute details are noted and placed, and the image is complete.

71. Point of View. As in narration, so in description, the point of view is important. What you see, depends upon your position — whether it is fixed or moving, far or near. If the point of view is stationary, you must be careful to introduce only those details which may be seen from that point — what a camera would picture placed in the same position.

Moreover, you must not change your position without making it known to the reader that you have done so, else his image will become confused and inaccurate. So, too, if the point of view is a moving one, the reader must be informed of every change in the shifting position. He must know that he is approaching the object, that he has entered the building, that he has rounded a curve, and hence is viewing the scene from a different angle. Since the point of view determines the picture, *make sure before beginning a description that you have selected an advantageous position for an effective view. Let no vagueness about your position or its change confuse the reader or hearer.*

Sometimes the point of view is not definitely stated. It must then be implied in the description, which should be worded in such a way that the reader has no difficulty in placing the observer and himself.

In the description of Edinburgh on page 179, note the point of view and the effect of changing it, which Stevenson humorously indicates.

In the following, note the point of view and the order of observation:

(1) Roused thus by these earliest sounds of the city's wakening life, I slid open my little Japanese paper window to look out upon the morning over a soft green cloud of spring foliage rising from the river-bounded garden below. Before me, tremulously mirroring everything upon its farther side, glimmers the broad, glassy mouth of the Ohashigawa, opening into the grand

Shinji lake, which spreads out broadly to the right in a dim gray frame of peaks. Just opposite to me, across the stream, the blue-pointed Japanese dwellings have their *to*¹ all closed ; they are still shut up like boxes, for it is not yet sunrise, although it is day.

But oh, the charm of the vision, — those first ghostly love-colors of a morning steeped in mist soft as sleep itself resolved into a visible exhalation ! Long reaches of faintly-tinted vapor cloud the far lake verge, — long nebulous bands, such as you may have seen in old Japanese picture-books, and must have deemed only artistic whimsicalities unless you had previously looked upon the real phenomena. All the bases of the mountains are veiled by them, and they stretch athwart the loftier peaks at different heights like immeasurable lengths of gauze (this singular appearance the Japanese term “ shelving ”), so that the lake appears incomparably larger than it really is, and not an actual lake, but a beautiful spectral sea of the same tint as the dawn-sky and mixing with it, while peak-tips rise like islands from the brume, and visionary strips of hill-ranges figure as league-long causeways stretching out of sight — an exquisite chaos, ever changing aspect as the delicate fogs rise, slowly, very slowly. As the sun’s yellow rim comes into sight, fine thin lines of warmer tone — spectral violets and opalines — shoot across the flood, treetops take tender fire, and the unpainted façades of high edifices across the water change their wood-color to vapory gold through the delicious haze.

Looking sunward, up the long Ohashigawa, beyond the many-pillared wooden bridge, one high-pooped junk, just hoisting sail, seems to me the most fantastically beautiful craft I ever saw, a dream of Orient seas, so idealized by vapor it is ; the ghost of a junk, but a ghost that catches the light as clouds do ; a shape of gold mist, seemingly semi-diaphanous, and suspended in pale blue light.

LAFCADIO HEARN: *Glimpses of Unfamiliar Japan*.

¹ Shutters, serving both as shutters and doors.

(2) A yard or two farther, we pass the hostelry of the Black Eagle, and glancing as we pass through the square door of marble, deeply moulded, in the outer wall, we see the shadow of its pergola of vines resting on an ancient wall, with a pointed shield carved on its side; and so presently emerge on the bridge and Campo San Moisè, whence to the entrance into St. Mark's Place, called the Bocca di Piazza (mouth of the square), the Venetian character is nearly destroyed, first by the frightful façade of San Moisè, which we will pause at another time to examine, and then by the modernizing of the shops as they near the piazza, and the mingling with the lower Venetian populace of lounging groups of English and Austrians. We will push fast through them into the shadow of the pillars at the end of the "Bocca di Piazza," and then we forget them all; for between those pillars there opens a great light, and, in the midst of it as we advance slowly, the vast tower of St. Mark seems to lift itself visibly forth from the level field of checkered stones: and, on each side, the countless arches prolong themselves into ranged symmetry, as if the rugged and irregular houses that pressed together above us in the dark alley had been struck back into sudden obedience and lovely order, and all their rude casements and broken walls had been transformed into arches charged with goodly sculpture, and fluted shafts of delicate stone.

RUSKIN: *Stones of Venice*.

(3) To begin, then, with the main outlines of the country: I know not how to give the reader a distinct image of these more readily, than by requesting him to place himself with me, in imagination, upon some given point; let it be the top of either of the mountains, Great Gavel or Scawfell; or, rather, let us suppose our station to be a cloud hanging midway between those two mountains, at not more than half a mile's distance from the summit of each, and not many yards above their highest elevation; we shall then see . . .

WORDSWORTH: *Guide to the Lakes*.

EXERCISE 20

1. Bring to class two descriptions you have found illustrating, the one a fixed point of view, the other a moving point of view.

2. (a) From the two descriptions called for in Ex. 1, make a list of all the words or expressions which indicate point of view.

(b) From the descriptions quoted in this chapter, add other expressions to your list.

3. From a window in your school building which offers an extensive view, make observations of the scene before you. Record the details in the order in which you observe them. Preserve this list of details for future work.

4. Find ten selections from your reading containing mention of a definite point of view.

5. Taking a position at a distance from some building, make a note of your observations. Approach the building and add to your list new details that come to your notice.

6. From memory, record what details you would include in a description of the post-office building of your city. Then make actual observations from the point of view you selected for the above. Did you include any points not visible from that point of view? Revise your list of details.

72. Fundamental Image. The first general impression of an object gained at a glance is called the fundamental image. As the term *fundamental* implies, this image forms the basis of the whole mental picture. You noted, in considering the order of observation, that you observe an object or scene first as a whole,—that is, form a fundamental image,—then note details. Since the purpose of description

is to make others see what we have seen or imagined, we should follow this same order in describing it. That is, first present the fundamental image, giving a general impression of size, color, position, or strikingly peculiar characteristics; then complete the image by adding details. The general impression first gained should be in no wise contradicted by any later details; it should be merely augmented and made more definite. Should a later detail cause the reader to readjust his first general impression, the writer has been unskilful in drawing his general outlines.

Note in the following selections how the fundamental image is presented:

(1) It is a very fine old place, of red brick, softened by a pale powdery lichen, which has dispersed itself with a happy irregularity, so as to bring the red brick into terms of friendly companionship with the limestone ornaments surrounding the three gables, the windows, and the door-plate. But the windows are patched with wooden panes, and the door, I think, is like the gate—it is never opened: how it would groan and grate against the stone floor if it were! For it is a solid, heavy, handsome door, and must once have been in the habit of shutting with a sonorous bang behind a liveried lackey.

GEORGE ELIOT: *Adam Bede*.

Washington Irving in *The Alhambra* prefaces a long description with this opening sentence, which gives the reader the setting for all the wealth of detail which follows:

(2) We now found ourselves in a deep, narrow ravine, filled with beautiful groves, with a steep avenue and various footpaths

winding through it, bordered with stone seats, and ornamented with fountains.

In the above quotation you note also that the opening sentence contains the point of view of the description as well as the fundamental image.

(3) The companion of the church dignitary was a man past forty, thin, strong, tall and muscular; an athletic figure, in which long fatigue and constant exercise seemed to have left none of the softer part of the human form, having reduced the whole to brawn, bones, and sinews. — SCOTT: *Ivanhoe*.

(4) The trader enters at the gate, and sees before him an extensive square area, surrounded by high palisades. Numerous houses, barracks, and other buildings form a smaller square within, and in the vacant space which they enclose appear the red uniforms of British soldiers, the gray coats of Canadians, and the gaudy Indian blankets, mingled in picturesque confusion. — PARKMAN: *The Conspiracy of Pontiac*.¹

73. Selection of Details; Unity. Unity in description demands that the details selected for presentation be such as will give a single clear-cut image or such as will produce a single definite impression. Any superfluous details only tend to confuse the mental image and weary the reader; any essential ones omitted leave the image incomplete. Thus unity in description, as in narration, governs the selection of material and is aided by keeping to a definite point of view.

74. Point of Interest. The selection of details will be largely determined by the point of interest in the

¹ Copyright, 1870, by Francis Parkman; 1897-1898, by Little, Brown and Co.

description. In every bit of description, whether of place, scene, or person, there should be one dominant impression — of place, some particular, characterizing feature; of scene, some definite point of appeal or interest; of a person, some individualizing trait or distinguishing personality. What this point of interest is will depend upon the purpose of the description and the character of the thing described, as well as upon the author's personality.

In the following selections, what impression does the writer seek to convey? Show that the details selected all contribute toward making this impression. Are there any that mar the unity?

(1) That spring, the *mohwa* tree, that Baloo was so fond of, never flowered. The greeny, cream-colored, waxy blossoms were heat-killed before they were born, and only a few bad-smelling petals came down where he stood on his hind legs and shook the tree. Then inch by inch, the untempered heat crept into the heart of the Jungle, turning it yellow brown and at last black. The green growths in the sides of the ravines burned up to broken wires and curled films of dead stuff; the hidden pools sank down and caked over, keeping the least footmark on their edges as if it had been cast in iron; the juicy-stemmed creepers fell away from the trees they clung to and died at their feet; the bamboo withered, clanking when the hot winds blew, and the moss peeled off the rocks deep in the jungle, till they were as bare and as hot as the quivering blue boulders in the bed of the stream.

KIPLING: *Jungle Book*, II.

(2) The island is a paradise of silence for those to whom silence is a delight. One wanders about in the vineyards without

a sound save the call of the vine-dressers ; one lies on the cliff and hears a thousand feet below the dreamy wash of the sea. There is hardly the cry of a bird to break the spell ; even the girls who meet one with a smile on the hillside smile quietly and gravely in the Southern fashion as they pass by. It is the stillest place that the sun shines on ; but with all its stillness it is far from being a home of boredom.

JOHN RICHARD GREEN : *Stray Studies*.

(3) During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country ; and at length found myself as the shades of evening drew on, within view of the melancholy House of Usher. I know not how it was, but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable ; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me — upon the mere house, and the simple landscape features of the domain, upon the bleak walls, upon the vacant eye-like windows, upon a few rank sedges, and upon a few white trunks of decayed trees — with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium : the bitter lapse into everyday life, the hideous dropping off of the veil. . . . I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down — but with a shudder even more thrilling than before — upon the remodelled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows.

POE : *The Fall of the House of Usher*.

(4) Methinks I see him before me now, as he appeared then, and as he continued with scarcely any perceptible alteration to me, during the twenty years of intimacy which followed, and were closed by his death. A light frame, so fragile that it seemed as if a breath would overthrow it, clad in clerk-like black, was surmounted by a head of form and expression the most noble and sweet. His black hair curled crisply about an expanded forehead; his eyes, softly brown, twinkled with varying expression, though the prevalent feeling was sad; and the nose slightly curved, and delicately carved at the nostril, with the lower outline of the face regularly oval, completed a head which was finely placed on the shoulders, and gave importance and even dignity to a diminutive and shadowy stem. Who shall describe his countenance, catch its quivering sweetness, and fix it for ever in words? There are none, alas, to answer the vain desire of friendship. Deep thought, striving with humor; the lines of suffering wreathed into cordial mirth; and a smile of painful sweetness, present an image to the mind which it can as little describe as lose.

TALFOURD: *Charles Lamb, English Men of Letters Series.*

EXERCISE 21

1. In the selections quoted on pages 115-116 point out the special point of interest or single impression in each. Is there a fundamental image in each description? Show whether or not the selection of details maintains unity.

2. What is the impression which Lafcadio Hearn seeks to convey in the description quoted on page 118? Make a list of all the words and expressions that produce this impression.

3. Find five descriptions that convey definite impressions, one being a description of a person. In each be pre-

pared to point out the fundamental image, and the order in which the details are added.

4. Bring to class a description that seems to you to present too many details to give a clear image. What details would you omit?

5. Make a list of five subjects which suggest themselves to you for description. For each of these subjects write a single sentence giving the fundamental image or general impression.

6. Write a single sentence to describe in a general way each of the following topics; what would be the particular impression you would give in each case?

(a) An old attic.

(b) The mill pond.

(c) The football field just before the game begins.

(d) The wharf.

7. Choosing one of the pictures in your school building, decide what the central point of interest is. Write a description of the picture.

8. Give orally in a sentence or two the fundamental image of some building with which your classmates are familiar. If they are unable to recognize the building, add significant details to your description until the building is identified.

75. Grouping of Details; Coherence. Once the details necessary to fulfill the purpose of the author have been selected, the next step in description is their arrangement. Coherence demands that the details be so arranged that the reader may readily picture them, or may experience exactly that which the writer purposes he should. Coherence is secured by grouping the details in the order in which they

are observed ; that is, according to their importance or obviousness. Read again the description by Hearn on page 118. First he gives the fundamental image, "Morning over a soft green cloud of spring foliage rising from the river-bounded garden below." He then mentions the river, the lake, the mountain peaks, and the houses, in the order in which they came to his attention. He next describes the charm of the vision : "the ghostly love-colors," the clouds and their effect on the peaks and lake, the scene "changing aspect as the delicate fogs rise," the appearance of the sun and the consequent color effects, the up-river view with its wooden bridge and the "ghost of a junk" catching the light of the golden mist. The description is easily followed because of the natural, orderly arrangement of details.

Details may be grouped, also, according to their space relation. Observe the following description from *A Tale of Two Cities* :

A broad ray of light fell into the garret, and showed the workman with an unfinished shoe upon his lap, pausing in his labor. His few common tools and various scraps of leather were at his feet and on his bench. He had a white beard raggedly cut, but not very long, a hollow face, and exceedingly bright eyes. The hollowness and thinness of his face would have caused them to look large, under his yet dark eyebrows and his confused white hair, though they had been really otherwise ; but they were naturally large and looked unnaturally so. His yellow rags of shirt lay open at the throat, and showed his body to be withered and worn. He, and his old canvas frock, his loose stockings, and all his poor tatters of clothes, had in a long seclu-

sion from direct light and air, faded down to such a dull uniformity of parchment-yellow, that it would have been hard to say which was which.

Dickens begins his description with the surroundings, but quickly passes to the man, giving first the details of his face emphasizing the dominant feature, then his clothing in regular order beginning with the clothing of the upper part of his body, then his frock and stockings. All the details of the features are put together ; all the details of clothing are grouped. Such an orderly arrangement gives coherence.

76. Time in Description. A description is made more vivid by putting it at a particular season and at a special time of day. The impression of the seashore in August is quite different from the impression of the same rock-bound or sandy coast in December. The isolated mountain camp in the spring sunshine charms one, but in a late fall downpour its effect is anything but charming. Our impressions are influenced by the season and by the weather ; therefore descriptions to be vivid and accurate should make clear the time. In the selections thus far given in this chapter, point out the allusions to time.

What is the effect of fixing the time in the following ?

(1) Night is a dead monotonous period under a roof ; but in the open world it passes lightly, with its stars and dews and perfumes, and the hours are marked by changes in the face of Nature.

STEVENSON : *Travels with a Donkey.*

(2) It was a perfect white night, as they call it. All green things seemed to have made a month's growth since morning.

KIPLING: *The Jungle Book*.

(3) Then its [April's] odors! I am thrilled by its fresh and indescribable odors — the perfume of the bursting sod, of the quickened roots and rootlets, of the mould under the leaves, of the fresh furrows.

BURROUGHS: *Birds and Poets*.

(4) Plenty of life's there! [farmyard] though this is the drowsiest time of the year, just before hay-harvest; and it is the drowsiest time of the day too, for it is close upon three by the sun. . . . But there is always a stronger sense of life when the sun is brilliant after rain.

ELIOT: *Adam Bede*.

(5) The hour was midnight and I had suddenly awakened. It was a calm, moonlight night in early May.

77. Kinds of Description. Description may be classified according to the purpose it serves as exact, suggestive, or impressionistic. If its purpose is identification, the details may be exact and exhaustive, as is the case in scientific descriptions, which appeal to the understanding rather than to the imagination and are therefore expository; or the details may be merely distinctive so that the particular object can be differentiated from all other objects of its kind through depicting its significant features. This is the type of description used in advertising, in describing lost and found articles, and for identification of people, houses, landscapes. The image in the reader's mind may be quite different from the

author's in all respects except the distinctive characteristics. Thus description for identification may be either exact and exhaustive, or merely suggestive.

Artistic description represents quite a different type, for its purpose is to make the reader experience feelings similar to those of the author, or share the author's impressions and moods. The writer selects only those details which emphasize one characteristic of the object or which enhance the impression he wishes to give. It is, therefore, impressionistic. The details may be many or few, but in impressionistic description they must all contribute to the special effect. Note again the descriptions given on pages 124-126.

78. Descriptions of Persons; Characterizations. Descriptions of persons are generally at the same time characterizations. To be told what a person looks like is to form simultaneously an idea of his character. Penetrating eyes, haughty mien, overhanging brows, deep blue eyes which looked straight at you, drooping mouth, firm lips, square-set chin, nobility of look, small restless shifting eyes, furrowed brow, firm step, dancing curls, accusing scowl, heavy features, resolute expression, — all these are expressions which call up vivid pictures and at the same time suggest much about the character of the person. Conversely, descriptive words may be entirely lacking and only character depicted. The reader nevertheless forms a mental picture that suits the character. Thus the process is twofold, and de-

scription and characterization each aids the other and makes it more interesting. Reread the descriptions of persons given in this chapter. What characteristics are shown through descriptive expressions? What pictures are suggested through characterization?

Describing persons is not easy, for the differences between persons are subtle. Aim to give first a clear, vivid fundamental image similar to the general impression one would receive of the person at first glance. Add a few telling, carefully selected details that indicate marked features and characteristics. Do not weary your audience with minor details which will only be confusing.

Study the following descriptions of persons :

(1) He was a man of large mould. A great body and a great brain. He seemed to be made to last one hundred years. Since Socrates, there has seldom been a head so massively large, save the stormy features of Michelangelo. Since Charlemagne, I think there has not been such a grand figure in all Christendom.

A large man, decorous in dress, dignified in deportment, he walked as if he felt himself a king. The coal-heavers and porters of London looked on him as one of the great forces of the globe. They recognized a native king. In the Senate of the United States he looked an emperor in that council. Even the majestic Calhoun seemed common compared with him. Clay looked vulgar and Van Buren but a fox.

What a mouth he had ! It was a lion's mouth, yet there was a sweet grandeur in the smile, and a woman's softness when he would. What a brow it was ! What eyes ! Like charcoal fires

in the bottom of a deep, dark well. His face was rugged with volcanic fires — great passions and great thoughts.

“The front of Jove himself;

An eye like Mars, to threaten and command.”

THEODORE PARKER : *Sermon on Webster.*

(2) To me it is a most touching face; perhaps of all faces that I know, the most so. Lonely there, painted as on vacancy, with the simple laurel wound round it, the deathless sorrow and pain, the known victory which is also deathless; — significant of the whole history of Dante. I think it is the mournfulest face that ever was painted from reality; an altogether tragic, heart-affecting face. There is in it, as foundation of it, the softness, tenderness, gentle affection as of a child; but all this is as if congealed into sharp contradiction, into abnegation, isolation, proud hopeless pain. A soft ethereal soul looking out so stern, implacable, grim-trenchant, as from imprisonment of thick-ribbed ice! Withal it is a silent pain too, a silent scornful one; the lip is curled in a kind of godlike disdain of the thing that is eating out his heart, — as if it were withal a mean insignificant thing, as if he whom it had power to torture and strangle were greater than it. The face of one wholly in protest and life-long unsundering battle, against the world. Affection all converted into indignation: an implacable indignation; slow, equable, silent, like that of a god! The eye, too, it looks out in a kind of *surprise*, a kind of inquiry, why the world was of such a sort? This is Dante: so he looks, this “voice of silent centuries,” and sings us “his mystic unfathomable song.”

CARLYLE : *Heroes and Hero-Worship*, “The Hero as Poet.”

79. Expression in Description. To be really effective, a description must do more than merely set forth an image. It must have life and individuality, gained through picturesque words, unusual turns of phrase,

figurative language, and pleasing effects in arrangement, all of which add interest and distinction. Study the vocabulary of description — words descriptive of sound, motion, color, odor, taste, etc.; words descriptive of persons, scenes, buildings, of emotions such as joy, sorrow, terror, awe. Remember that the specific word is far more effective than the general (see § 14, p. 34), and that a few well-chosen verbs, adjectives, and adverbs can do more than pages of description. Compare, for instance, the effectiveness of the abstract *sounded* with the concrete words: *clanged, whirred, boomed, roared, snarled, rattled, rasped, tinkled, babbled, chimed, reverberated, trilled, warbled, rumbled, clapped, mooed*; or compare *flowers* with *violets, roses, pansies, columbine, daisies, asters*. Seek for *the* word, not *a* word; enlarge your vocabulary so that the same word is not called upon to describe a sunset, a flower, a person, a landscape, and a Niagara.

Certain other expressions which locate details and afford transitions aid in effectiveness, in that they keep the description from becoming a mere catalogue. Such expressions as the following are useful:

In the foreground, in the background, adjoining, near which, beside which, beyond which, overhanging, in the distance, at the foot of which, below, above, overtopping, across, neighboring, near by, at the right, on one side, in the center, toward the front, directly opposite, nearer, at intervals.

80. Comparison and Contrast. Comparisons and contrasts are of great help in description, both in

rendering it more effective and interesting, and in assisting the reader to form an image quickly. If the comparison is striking, it immediately catches the attention and fixes the image. A long description would be required to set forth what is accomplished in the following brief forms :

(1) The Ducal Palace is arranged in the form of a hollow square, of which one side faces the Piazzetta, and another the quay ; the third is on the dark canal . . .

RUSKIN.

(2) The undulation of the wide sleeves of their pretty speckled robes, as they run, looks precisely like a fluttering of extraordinary butterflies.

HEARN.

(3) I could look at the ship as at a separate vessel, and there rose up from the water, supported only by the small black hull, a pyramid of canvas spreading out far beyond the hull, and towering up almost, as it seemed in the indistinct night air, to the clouds.

DANA.

(4) The Bay of Monterey has been compared by no less a person than General Sherman to a bent fishing hook.

STEVENSON.

(5) Through the black Tartar tents he passed which stood
Clustering like beehives.

ARNOLD.

Notice the effect of comparison in the following stanzas from Shelley's ode "To a Skylark" :

(6) Higher still and higher
From the earth thou springest,
Like a cloud of fire ;
The deep blue thou wingest,
And singing still dost soar, and soaring ever singest.

In the golden lightning
Of the sunken sun,
O'er which clouds are brightening,
Thou dost float and run ;
Like an unbodied joy whose race is just begun.

The pale purple even
Melts around thy flight ;
Like a star of heaven
In the broad daylight
Thou art unseen, but yet I hear thy shrill delight,

Keen as are the arrows
Of that silver sphere,
Whose intense lamp narrows
In the white dawn clear
Until we hardly see, we feel that it is there.

EXERCISE 22

1. Point out the special merits of the following :

- (1) Bring the rathe primrose that forsaken dies,
The tufted crow-toe, and pale jessamine,
The white pink, and the pansy freaked with jet,
The glowing violet,
The musk-rose, and the well-attired woodbine,
With cowslips wan that hang the pensive head,
And every flower that sad embroidery wears :
Bid amaranthus all his beauty shed,
And daffadillies fill their cups with tears,
To strew the laureate hearse where Lycid lies.

MILTON : *Lycidas*.

- (2) . . . Ah, bitter chill it was!

The owl, for all his feathers, was a-cold ;
The hare limp'd trembling through the frozen grass,
And silent was the flock in woolly fold :
Numb were the Beadsman's fingers, while he told
His rosary, and while his frosted breath,
Like pious incense from a censer old,
Seem'd taking flight for heaven without a death.

KEATS: *The Eve of St. Agnes.*

- (3) The stars are forth, the moon above the tops
Of the snow-shining mountains. — Beautiful!

. . . upon such a night
I stood within the Coliseum's wall,
Midst the chief relics of almighty Rome ;
The trees which grew along the broken arches
Waved dark in the blue midnight, and the stars
Shone through the rents of ruin ; from afar
The watch-dog bay'd beyond the Tiber : and,
More near, from out the Cæsars' palace came
The owl's long cry, and, interruptedly,
Of distant sentinels the fitful song
Begun and died upon the gentle wind.

BYRON: *The Coliseum by Moonlight.*

- (4) Mrs. Browning met us at the door of the drawing-room, and greeted us most kindly, — a pale, small person, scarcely embodied at all ; at any rate, only substantial enough to put forth her slender fingers to be grasped, and to speak with a shrill, yet sweet, tenuity of voice. Really, I do not see how Mr. Browning can suppose that he has an earthly wife any more than an earthly child ; both are of the elfin race, and will flit away from him some day when he least thinks of it. She is a good and kind fairy, however, and sweetly disposed toward the human race,

although only remotely akin to it. It is wonderful to see how small she is, how pale her cheek, how bright and dark her eyes. There is not such another figure in the world; and her black ringlets cluster down into her neck, and make her face look the whiter by their sable profusion. I could not form any judgment about her age; it may range anywhere within the limits of human life or elfin life. When I met her in London at Lord Houghton's breakfast-table, she did not impress me so singularly; for the morning light is more prosaic than the dim illumination of their great tapestried drawing-room; and, besides, sitting next to her, she did not have occasion to raise her voice in speaking, and I was not sensible what a slender voice she has. It is marvelous to me how so extraordinary, so acute, so sensitive a creature can impress us, as she does, with the certainty of her benevolence. It seems to me there were a million chances to one that she would have been a miracle of acidity and bitterness.

HAWTHORNE: *French and Italian Note Books.*

2. (a) Describe orally in detail the picture which the following might suggest to you:

- (1) . . . the whining school-boy with his satchel
And shining morning face.
- (2) This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentler senses . . .

(b) Does your description convey a more vivid image than the above?

What kind of description is each of the quotations?

3. Make a list of all the words you can think of that would be useful in describing:

- (a) The features, manner, and voice of a person.
- (b) A landscape.

- (c) A sunrise and sunset.
- (d) The exterior of buildings.
- (e) The ocean.

Add new words to these lists as you meet them in your reading.

4. Bring to class from your reading three descriptions of persons, which seem to you particularly good. Point out their special merits.

5. Describe your school building so that a stranger may recognize it when he sees it.

6. Describe your school building to a student who is about to begin his work there.

7. Write a description of some summer resort with which you are familiar :

- (a) On a bright July week-day afternoon.
- (b) On a late September Sunday.

8. Define your first impression of one of the following :

- (a) Some famous personage.
- (b) An odd character in your town.
- (c) Some bit of natural scenery famous for its beauty.
- (d) An aeroplane in motion.

9. Write a description, the aim of which is to convey an impression of one of the following: (a) awe; (b) dejection; (c) confusion; (d) fear; (e) repose; (f) beauty in nature; (g) cheerfulness in a person.

10. Write a description of some person you know well, trying to bring out character. Choose a unique character if possible.

11. For each of the following write a sentence conveying the general impression and complete the description of one or more :

- (a) A hot midsummer's day.
- (b) A cold, blustery winter day.
- (c) A mild spring day.
- (d) A crisp, still fall day.
- (e) A city street to a country boy or girl : (1) the shopping district just before Christmas ; (2) the principal promenade on a summer evening.

12. Write for the bulletin board a description of some lost article — an umbrella, a hat, or some article you value for its associations. Be sure your description will insure identification.

13. Describe a place or scene, the details of which convey an impression of life and activity.

14. Select one line of the following quotation and write the description it suggests:

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep Sea, and music in its roar.

15. (a) Describe the coming in, the landing, and the departure of a boat — an excursion boat, a ferry boat, or an ocean liner.

(b) Describe an approaching vehicle — a carriage, an automobile.

16. Write a description contrasting two people of totally different characteristics. Suggested types :

- (a) One slow and deliberate ; the other quick of movement, excitable.
- (b) One visionary, unpractical, idealistic ; the other businesslike, prosaic, and practical.
- (c) A lover of nature and books ; a person absorbed in the routine of work.

17. Write a description of a bird, plant, tree, or animal, with special aim toward accuracy of detail.

18. Describe your own town from a distant point of view and from a point near by.

19. Write a descriptive paragraph on each of the following topics, emphasizing the impression indicated by the parenthesis. Bring in the effects of contrast and comparison wherever possible.

- (a) A windless night (sound).
- (b) An autumn day (color).
- (c) A railroad trip (discomfort, confusion).
- (d) A thunderstorm (sound, color, motion).
- (e) A farmer (shrewdness, ruggedness).
- (f) A morning after a snowstorm (wonder, admiration).
- (g) The seashore (sound, color effects).

20. Describe the picture suggested to you by the first scene of Shakespeare's *Macbeth*. What impression does the scene give? Choose an effective point of view.

21. Write a short description of one or more of the following:

- (a) The interior of a railroad station just before a train is due to arrive and depart.
- (b) A city street in which a fire has just broken out.
- (c) The arrival of a train of excursionists at their destination.
- (d) A race.
- (e) A game (football, baseball, basketball, hockey).

22. Describe the picture which you think would be suitable to illustrate one of the following:

- (a) The landing of Columbus.
- (b) Sir William Johnson and the Indians forming a compact.

- (c) Departure of the Pilgrims from Holland.
- (d) First Continental Congress.
- (e) Pioneers to the West.
- (f) New York City in colonial days.

23. (a) Describe a living room or study lighted and occupied, as seen from the street on a winter's night.

(b) Describe the same room from the point of view of one of the occupants.

24. Describe a country road, choosing some definite time. Try to convey the general impression a person would get, were he to walk along this road.

25. Write a descriptive paragraph of the audience at some entertainment you have recently attended.

26. Visit some industrial plant in your vicinity. Tell the class what your impressions of the place were.

27. Describe the images which the following suggest to you :

- (a) The fluttering of canvas.
- (b) Sharp-smelling wood smoke.
- (c) Salt sea air.
- (d) The sundial.
- (e) Shallow puddles.
- (f) Shimmering water.
- (g) Chinked with moss.
- (h) Spicy fragrance of the firs.
- (i) "Joyful chant of morning song."
- (j) The city's roar.
- (k) Bright crimson of autumn.
- (l) Holly and mistletoe.

28. Write a description of the most vivid picture you have in mind from any of the poems, dramas, or novels that you have read in your high school course.

29. Select some good painting containing figures. Try



THE SONG OF THE LARK
From the Painting in the Chicago Art Institute

Breton

to determine the character of the persons; then write a description of the picture.

30. Write a description of one or more of the following:

- (a) A skating scene.
- (b) The old garret; on a rainy day, on a clear day.
- (c) An historical landmark.
- (d) A newsboy.
- (e) Your favorite nook.
- (f) The homeliest man you ever saw.
- (g) A deserted street.
- (h) Your neighbor's garden.
- (i) The antique furniture shop.
- (j) Your favorite house or street.
- (k) A queer vehicle.
- (l) A person with most pleasing manners and voice.
- (m) A gentleman of the old school.
- (n) A quaint old lady.
- (o) Your favorite picture.

31. Describe the scene of which you listed details in Exercise 20, Ex. 3 (p. 121).

32. Write a description of the glimpses you get from the window of a moving train.

33. Describe briefly:

- (a) The sound of an approaching automobile.
- (b) The sound of distant surf.
- (c) The sound of a brook running over pebbles.
- (d) The sound of the wind among different kinds of trees, in June, in October.

34. Describe one of the following scenes, to show the character of the occupant or family. Let the reader draw the characteristics from the details given.

- (a) A boy's den.
- (b) A library.
- (c) The hatrack.
- (d) Surroundings of a house.
- (e) Parlor furnishings in some house with which you are familiar.
- (f) A workshop.

35. (a) Find two or more descriptions of voices.

(b) Write a description of the voices of two people whom you know well.

36. Do you recognize any of your friends by his walk, or step? Describe the walk, or the sound of the step.

37. Examine the pictures facing pages 142 and 237. Try to determine from the pictures the character of the persons. Write the descriptions.

38. Study two of the faces in the picture facing page 111; then write a description which will indicate character.

CHAPTER VI

EXPOSITION

81. Exposition; Definition and Field. Exposition is that form of discourse which aims to make an idea clear to the understanding, and is, without doubt, the most widely used of all the forms of discourse. Textbooks, sermons, essays, and editorials, all make use of this form of discourse; answers to the questions *how* and *why* are expository; explanations, interpretations, definitions make ideas clear and hence are forms of exposition. People of all walks in life must use it in great questions and in the little every-day affairs. Therefore, it behooves everybody to understand how to use exposition most effectively, how to save time and effort through directness and clearness.

82. Exposition and Description. Description in its broadest sense includes exposition. When a description goes into minute detail, purposing, not to picture the object so that another imagines how it looks, but rather to make clear its parts and their relations so that the reader may *understand* its construction and use, the discourse is classified as exposition. It is evident that the distinction in this case is one of purpose only, the description aiming to picture, the exposition to explain. The expression

The small dark red book with the limp leather covers and gilt-edged pages

may be intended to present the appearance of the book so that an image may be formed, or it may be used restrictively to designate (to make clear) which book is under discussion. In the first case the expression is descriptive, in the second it is expository in aim.

Another distinction between exposition and description is that exposition deals in general with a class of objects, description with particular objects. A description would have to deal, for example, with a particular picture of Corot's, while an exposition on such a subject as "Corot's paintings" would be a *general* description including all the characteristics common to Corot's paintings as a class. Its purpose would be, not to make the reader *see*, but, rather, to make him *comprehend*. Thus exposition may be generalized description.

In the same way, also, exposition may be generalized narration. In generalized narration, events are set forth, not as they actually occurred in any particular case, but as they might have happened to any person under certain given conditions. Generalized narration is useful in explaining processes of manufacture, games, and the like.

To accomplish its purpose, exposition makes frequent use of narration, description, and argument, just as those forms of discourse employ exposition. Each, however, when thus instrumental in the de-

velopment of some other form of discourse, maintains its own identity and classification.

83. Clearness in Exposition. Since the office of exposition is to make clear, it is evident that the principles governing clearness must be rigidly observed. The first step in securing clearness is for the writer himself to have a perfect understanding of the subject he is to explain. If his ideas are confused and in disorder, it is evident that he can give his reader only confused ideas and his explanation will be ineffectual. Often we think we understand until we endeavor to make clear our ideas to another; then we find that our understanding fails in certain essential particulars, or that our ideas are in such a disorganized state that it is impossible to present them in any intelligible order. In the recitations made in your classes, observe expositions which fail in their purpose because pupils have not made a careful study of a subject before attempting to explain it to another.

84. Selection of Details; Unity. The second step in making a thing clear to another is to select with care the facts to be presented. The principle of unity demands that details not directly to the point shall be excluded, since they in no way aid clearness. Rather, they confuse the reader, diverting his mind from the line of thought necessary to understanding. Unity demands also that all essentials be set forth. The selection of details will depend somewhat on the person for whom the explanation is given,

whether it is a child to whom only the simplest details or processes would be intelligible, or a grown person—one who has no knowledge of the subject or one who already has some understanding of it.

85. Arrangement of Details; Coherence. Not only must the writer, in making clear his subject, select the details carefully, but he must also arrange them so that the thought may be most easily comprehended. Coherence demands that the details be so arranged that the mind may pass easily from one point to the next and grasp the relation between them. The subject itself will usually suggest a well-defined arrangement. Follow the order of time and place whenever it is possible. Bring together into groups those topics which are closely related and present them in the most logical order. Finally, arrange the groups so that they too are closely related, forming a series of steps, and so that there is the proper emphasis on the most important points.

86. Outline in Exposition. An outline in exposition is an important factor because it presents the details and their arrangement in such a form that one can see clearly whether the points have been chosen wisely and arranged logically and coherently. (See Book One, § 316.) Moreover, the outline will show whether or not your knowledge of the subject is complete. In making an outline, remember that every exposition must have an introduction, a body, and a conclusion. The introduction, in general, contains a statement of the nature of the subject or

gives a definition of the subject. The body presents the facts and details necessary to the exposition, and constitutes by far the greater part of the exposition. The conclusion forcefully summarizes the matter presented in the body and contains the concluding statement toward which all the points in the explanation have been leading, and it also makes such application as the author desires.

In writing an exposition, after you have added to your information by reading and have taken notes of important points, you should proceed with your outline. In so doing, first jot down all the topics which you think should go into your exposition. Add to these after consulting your notes and references. Next, from these select the main topics and arrange them in some logical order, which will be suggested to you by the nature of the subject and the consequent nature of your material. These main topics will mark the natural divisions of the exposition.

After you have arranged the order of the main topics, the next step is to group under each the details constituting the sub-topics, being careful that all points are closely related to the topic under which they are placed, and that the subjects within each group are arranged in the order most easily followed. Test each topic, in other words, for unity and coherence.

Study the two outlines given below. Do they seem to you to cover the subject to be explained? Are the divisions natural and helpful? Can you in

any way improve the selection or arrangement of details?

LUMBERING IN NEW HAMPSHIRE

I. INTRODUCTION.

- A. Lumbering season,
- B. The party.
 - 1. Number.
 - 2. Its main divisions.
 - 3. Characteristics of the lumbermen.

II. BODY.

- A. The men's home.
- B. The marking and felling of the trees.
- C. Method of transporting the logs down the mountain to the river.
- D. The guarding of the logs.
- E. The men who travel with the logs.
 - 1. Their dangers and precautions.
 - 2. Their manner of life.
 - 3. Their fears of log jams.

III. CONCLUSION.

- A. The arrival of the logs at the mill.
 - 1. Location of the mill.
- B. The various ways in which the lumber is used.

THE LIFE-SAVING SERVICE OF THE UNITED STATES

I. INTRODUCTION.

- A. Definition of the Life-saving Service.
- B. Extent of coast included under the system.
- C. Location of the stations.
- D. Control of the system.

II. Body.

A. The keeper.

1. Qualifications.
2. Duties.
3. Powers.

B. The life-saving crew.

1. Their duties when on watch.
2. Mode of service at wrecks.
 - (a) The signal of the discovery of a wreck.
 - (b) Rescue by the lifeboat.
 - (c) Rescue by the wreck-gun.
3. The drill.
 - (a) When held.
 - (b) Of what it consists.

III. CONCLUSION.

- A. The benefits to life and property derived from this service.
- B. The cost to the government.

EXERCISE 23

1. Read the following exposition, and write an outline for it. Show that it has unity and coherence. Point out the transition words which are of assistance in maintaining coherence, in that they help to lead from one point or topic to another, and to keep the arrangement clear.

There are many words in circulation among us which we understand fairly well, which we use ourselves, and which we should, however, find it difficult to define. I think that *Americanism* is one of these words; and I think also it is well for us to inquire into the exact meaning of this word, which is often most carelessly employed. More than once of late we have heard a public man praised for his "aggressive Americanism," and occasionally we have seen a man of letters denounced for his "lack of Ameri-

canism." Now what does the word really mean when it is thus used ?

It means, first of all, a love for this country of ours, an appreciation of the institutions of this nation, a pride in the history of this people to which we belong. And to this extent *Americanism* is simply another word for *patriotism*. But it means, also, I think, more than this : it means a frank acceptance of the principles which underlie our government here in the United States. It means, therefore, a faith in our fellowman, a belief in liberty and in equality. It implies, further, so it seems to me, a confidence in the future of this country, a confidence in its destiny, a buoyant hopefulness that the right will surely prevail.

In so far as Americanism is merely patriotism, it is a very good thing. The man who does not think his own country the finest in the world is either a pretty poor sort of a man or else he has a pretty poor sort of a country. If any people have not patriotism enough to make them willing to die that the nation may live, then that people will soon be pushed aside in the struggle of life, and that nation will be trampled upon and crushed ; probably it will be conquered and absorbed by some race of a stronger fiber and of a sterner stock. Perhaps it is difficult to declare precisely which is the more pernicious citizen of a republic when there is danger of war with another nation — the man who wants to fight, right or wrong, or the man who does not want to fight, right or wrong ; the hot-headed fellow who would plunge the country into a deadly struggle without first exhausting every possible chance to obtain an honorable peace, or the cold-blooded person who would willingly give up anything and everything, including honor itself, sooner than risk the loss of money which every war surely entails. " My country right or wrong " is a good motto only when we add to it, " and if she is in the wrong, I'll help to put her in the right." To shrink absolutely from a fight where honor is really at stake, this is the act of a coward. To rush

violently into a quarrel when war can be avoided without sacrifice of things dearer than life, this is the act of a fool.

True patriotism is quiet, simple, dignified; it is not blatant, verbose, vociferous. The noisy shriekers who go about with a chip on their shoulders and cry aloud for war upon the slightest provocation belong to the class contemptuously known as "Jingoes." They may be patriotic, — and as a fact they often are, — but their patriotism is too frothy, too hysteric, too unintelligent, to inspire confidence. True patriotism is not swift to resent an insult; on the contrary, it is slow to take an offense, slow to believe that an insult could have been intended. True patriotism, believing fully in the honesty of its own acts, assumes also that others are acting with the same honesty. True patriotism, having a solid pride in the power and resources of our country, doubts always the likelihood of any other nation being willing carelessly to arouse our enmity.

In so far, therefore, as Americanism is merely patriotism it is a very good thing, as I have tried to point out. But Americanism is something more than patriotism. It calls not only for love of our common country, but also for respect for our fellow-man. It implies an actual acceptance of equality as a fact. It means a willingness always to act on the theory, not that "I'm as good as the other man," but that "the other man is as good as I am." It means leveling up rather than leveling down. It means a regard for law, and a desire to gain our wishes and to advance our ideas always decently and in order, and with deference to the wishes and ideas of others. It leads a man always to acknowledge the good faith of those with whom he is contending, whether the contest is one of sport or of politics. It prevents a man from declaring, or even from thinking, that all the right is on his side, and that all honest people in the country are necessarily of his opinion.

And, further, it seems to me true Americanism has faith and

hope. It believes the world is getting better, if not year by year, at least century by century; and it believes also that in this steady improvement of the condition of mankind these United States are destined to do their full share. . . . However dark the outlook for any given cause may be at any moment, the man imbued with the true spirit of Americanism never abandons hope and never relaxes effort; he feels sure that everything comes to him who waits. He knows that all reforms are inevitable in the long run; and that if they do not finally establish themselves it is because they are not really reforms. . . .

And a knowledge of the history of the American people will supply ample reason for this faith in the future. . . .

True Americanism is sturdy but honest. . . . It is neither vainglorious nor boastful. It knows that the world was not created in 1492, and that July 4, 1776, is not the most important date in the whole history of mankind. It does not overestimate the contribution which America has made to the rest of the world, nor does it underestimate this contribution. True Americanism, as I have said, has a pride in the past of this great country of ours, and a faith in the future; but none the less it is not so foolish as to think that all is perfection on this side of the Atlantic, and that all is imperfection on the other side.

It knows that some things are better here than anywhere else in the world, that some things are no better, and that some things are not so good in America as they are in Europe. For example, probably the institutions of the nation fit the needs of the population with less friction here in the United States than in any other country in the world. But probably, also, there is no other one of the great nations of the world in which the government of the large cities is so wasteful and so negligent.

True Americanism recognizes the fact that America is the heir of the ages, and that it is for us to profit as best we can by the experience of Europe, not copying servilely what has been

successful in the old world, but modifying what we borrow in accord with our own needs and our own conditions. It knows, and it has no hesitation in declaring, that we must always be the judges ourselves as to whether or not we shall follow the example of Europe. Many times we have refused to walk in the path of European precedent, preferring very properly to blaze out a track for ourselves. More often than not this independence was wise, but now and again it was unwise.

Finally, one more quality of true Americanism must be pointed out. It is not sectional. It does not dislike an idea, a man, or a political party because that idea, that man, or that party comes from a certain part of the country. It permits a man to have a healthy pride in being a son of Virginia, a citizen of New York, a native of Massachusetts, but only on condition that he has a pride still stronger that he is an American, a citizen of the United States. True Americanism is never sectional. It knows no North and no South, no East and no West. And as it has no sectional likes and dislikes, so it has no international likes and dislikes. It never puts itself in the attitude of the Englishman who said, "I've no prejudices, thank Heaven, but I do hate a Frenchman!" It frowns upon all appeals to the former allegiance of naturalized citizens of this country; and it thinks that it ought to be enough for any man to be an American without the aid of the hyphen which makes him a British-American, an Irish-American, or a German-American.

True Americanism, to conclude, feels that a land which bred Washington and Franklin in the last century, and Emerson and Lincoln in this century, and which opens its schools wide to give every boy a chance to model himself on these great men, is a land deserving of Lowell's praise as "a good country to live in, a good country to live for, and a good country to die for."

BRANDER MATTHEWS: *Parts of Speech: Essays on English.*

2. What words in the above extract are not altogether familiar to you? Look them up in the dictionary and be prepared to explain them to the class, fully and clearly.

3. Select and arrange the material necessary for an explanation of two or more of the following :

- (a) Some instrument, implement, or piece of mechanism with which you are familiar.
- (b) The duties of a governor.
- (c) How streets are paved.
- (d) How the city gets its water supply.
- (e) Church fairs.
- (f) Tournaments (Scott's *Ivanhoe*, Tennyson's *Idylls of the King*).

4. Prepare to give a brief oral explanation of one of the following :

- (a) Irrigation.
- (b) Why water pipes burst in cold weather.
- (c) How tides are caused.
- (d) The use of *shall* and *will*.
- (e) How to read a book with profit.
- (f) The best way to prepare a lesson.

5. Bring to class from your reading two examples of introduction in exposition and two of conclusion. Point out the special features in each.

6. Explain one of the following, first making an outline :

- (a) How firemen proceed to put out a fire.
- (b) How to build a fire.
- (c) How to make a camp.
- (d) How to run a furnace, or take care of an icebox, or raise certain kinds of vegetables or flowers.

7. What is the purpose of the author in each paragraph of the selection given in Exercise 23 (p. 151) ?

8. What does the author seek to make clear in each of the following selections?

Does he succeed in making you understand each point?

(1) Long ago Milton said that he who would be a great poet must make his own life a true poem. Lee had certainly no care for being a great poet, but if ever man made his own life a true poem, it was he. Grant's career has the vigor, the abruptness, the patness, the roughness, of a terse military dispatch. It fits its place and fills it, and all is said. Lee's has the breadth, the dignity, the majesty, the round and full completeness of a Miltonic epic, none the less inspiring because its end is tragic. It was indeed a life lived in the grand style. Only, in these days so few people care for poetry. — GAMALIEL BRADFORD, Jr.: *Lee in Battle* (*Atlantic Monthly*, Vol. 108, No. 2).

(2) At the present time all civilized countries are becoming keenly aware of the value of their embodied artistic possessions. This is shown in the most decisive manner possible by the enormous prices placed upon them. Their pecuniary value enables even the stupidest and most unimaginative to realize the crime that is committed when they are ruthlessly and wantonly destroyed. Nor is it only the products of ancient art which have to-day become so peculiarly valuable. The products of modern science are only less valuable. So highly complex and elaborate is the mechanism now required to insure progress in some of the sciences that enormous sums of money, the most delicate skill, long periods of time, are necessary to produce it. Galileo could replace his telescope with but little trouble; the destruction of a single modern observatory would be almost a calamity to the human race.

Such considerations as these are, indeed, at last recognized in all civilized countries. The engines of destruction now placed at the service of war are vastly more potent than any used in

the wars of the past. On the other hand, the value of the products they can destroy is raised in a correspondingly high degree. But a third factor is now intervening. And if the museums of Paris, or the laboratories of Berlin, were threatened by a hostile army it would certainly be felt that an international power, if such existed, should be empowered to intervene, at whatever cost to national susceptibilities, in order to keep the peace. . . . A nation's art products and its scientific activities are not mere national property: they are international possessions, for the joy and service of the whole world. The nations hold them in trust for humanity. The international force which will inspire respect for that truth it is our business to create.

HAVELOCK ELLIS: *The War Against War*.

9. Bring to class an example of generalized description and one of generalized narration.

87. Exposition by Definition. One of the processes of exposition is definition. The meaning of a term may be made clear by defining it, either roughly by giving synonyms, or more exactly by assigning it to its class and differentiating it from all other members of that class. The latter method gives a complete, exact definition such as is found in textbooks in mathematics, science, and grammar. For example, the definition,

A square is a figure having four equal sides and four right angles,

is an exact definition. It first assigns the term *square* to the class *figures* to which it belongs, and then gives those characteristics which differentiate the square from other figures.

The class should be as small as possible in order to restrict the classification.

In logical definitions especially, you should take your audience into consideration and take pains to simplify matters from their point of view. Give sufficient explanation and illustration so that understanding is easy. For instance, Samuel Johnson's definition of network,

Anything reticulated or decussated, with interstices at equal distances between the intersections,

is not much of an explanation to the average reader.

Approximate or imperfect definitions, however, are in ordinary exposition more useful and are sufficient to make clear the idea to be explained. A loose classification is often more effective and intelligible than the more exact and scientific classification. Often the assignment to a class is entirely omitted, and the definition merely states or denies or suggests characteristic properties. These may not be given in sufficient numbers to permit of unmistakable identification ; they will serve, however, to make clear the idea in the writer's mind. Note in the following definition the affirmation and denial of properties or characteristics.

They are not loyal : they are only servile ; not dutiful, only sheepish ; not public spirited, only patriotic ; not courageous, only quarrelsome ; not determined, only obstinate ; not masterful, only domineering ; not self-controlled, only obtuse ; not self-respecting, only vain ; not kind, only sentimental ; not social, only gregarious ; not considerate, only polite ; not intelli-

gent, only opinionated; not progressive, only factious; not imaginative, only superstitious; not just, only vindictive; not generous, only propitiatory; not disciplined, only cowed; and not truthful at all.

GEORGE BERNARD SHAW: *Man and Superman*.¹

See also the definition of Americanism (p. 151), and Newman's definition of a gentleman quoted in *High School English, Book One*, pages 275-277. How does each author proceed to define his term?

88. Comparison in Definition. Definition may be made easier and more effective by using comparisons and contrasts. These are suggested or stated, affirmed or denied, just as you have seen that qualities may be. By comparing or contrasting that which is to be explained with something already understood, the writer is enabled to make a direct appeal to the understanding through the imagination, thus saving time and effort and adding interest.

Note the use of comparison in the following:

(1) Obviously, good English is exact English. Our words should fit our thoughts like a glove, and be neither too wide nor too tight. If too wide, they will include much vacuity beside the intended matter. If too tight, they will check the strong grasp. Of the two dangers, looseness is by far the greater. There are people who say what they mean with such a naked precision that nobody not familiar with the subject can quickly catch the sense.

GEORGE HERBERT PALMER: *Self-Cultivation in English*.

(2) For indeed the fact is, that there are idle poor and idle rich; and there are busy poor and busy rich. Many a beggar is

¹ Copyright by Brentano.

as lazy as if he had ten thousand a year; and many a man of large fortune is busier than his errand-boy, and never would think of stopping in the street to play marbles. So that in a large view, the distinction between workers and idlers, as between knaves and honest men, runs through the very heart and innermost economies of men of all rank and in all positions. There is a working class — strong and happy — among both rich and poor; there is an idle class — weak, wicked, and miserable — among both rich and poor. And the worst of the misunderstandings arising between the two orders come of the unlucky fact that the wise of one class habitually contemplate the foolish of the other. If the busy rich people watched and rebuked the idle rich people, all would be right; and if the busy poor watched and rebuked the idle poor people, all would be right. But each class has a tendency to look for the faults of the other. A hard-working man of property is particularly offended by an idle beggar; and an orderly, but poor, workman is naturally intolerant of the licentious luxury of the rich. And what is severe judgment in the minds of the just men of either class, becomes fierce enmity in the unjust — but among the unjust *only*. None but the dissolute among the poor look upon the rich as their natural enemies, or desire to pillage their houses and divide their property. None but the dissolute among the rich speak in opprobrious terms of the vices and follies of the poor.

JOHN RUSKIN: *Crown of Wild Olive*.

Definition is often accomplished by repeating the process; that is, by multiplying synonyms or terms closely related, by giving a number of imperfect definitions, or by repeated comparisons or contrasts as in the selection quoted above from Ruskin.

Imperfect definition plays a larger part in exposition than exact definition. Its aim, of course, is

the perfect definition, but it is only an approximation.

89. Analysis. Definition, as a process of exposition, takes up as an entirety that which is to be explained. There is another process of exposition, analysis, which views the subject in its component parts. When a subject is vast and complex, division is helpful and essential. For example, if we are discussing literature, we may divide our subject according to form into the broad divisions of prose and poetry. The subject may be again divided by making subdivisions of each of these. Basing the classification upon the author's purpose, poetry falls into the classes, narrative, lyric, and dramatic, depending upon whether the author's purpose was to write of the deeds of others, of his own thoughts or feelings instead of actions, or of deeds for the purpose of having them acted. Similarly, prose may be divided into the classes, history, fiction, the essay, and the oration, depending again upon the author's purpose, whether he tells of the actual deeds of other men, of imaginary deeds, of his own opinions and judgments, and whether these are to be read or spoken.

Analysis must be complete and exact, and according to some fixed principle. If it is not in accordance with some fixed principle, there will be cross-divisions, which, instead of helping to make clear the subject, will only serve to complicate it. To illustrate, college students may be divided according to their development into freshmen, sophomores, juniors, and

seniors ; or according to their social life as fraternity and non-fraternity men ; or according to their courses as classical, scientific, and engineering students. It is obvious that such a classification as juniors, seniors, fraternity men, and engineers would not be a logical classification, for the groups are interrelated and one man might come in three classes. Completeness in analysis demands that all the objects belonging in the class be included ; exactness demands that no object be included in more than one division and that all divisions be made according to the same principle.

Just as in ordinary exposition we found partial definition of frequent use, so in the case of analysis or division of the subject, minor divisions may be disregarded when the exposition does not aim for scientific completeness. The classification, though incomplete, is accurate and is helpful in making clear the subject.

Note the division in the following and the use of definition to help make the idea clear :

(1) To a European politician, by which I mean one who knows politics but does not know America, the aims of party organization, be it local or general, seem to be four in number —

Union — to keep the party together and to prevent it from wasting its strength by dissensions and schisms.

Recruiting — to bring in new voters, e.g., immigrants when they obtain citizenship, young men as they reach the age of suffrage, newcomers, or residents hitherto indifferent or hostile.

Enthusiasm — to excite the voters by the sympathy of num-

bers, and the sense of a common purpose, rousing them by speeches or literature.

Instruction — to give the voters some knowledge of the political issues they have to decide, to inform them of the virtues of their leaders, and the crimes of their opponents.

BRYCE: *The American Commonwealth*.

(2) There are, however, two general classes of competency which I wish to discuss to-day, and which are generated in the schools. These are, *Competency to Serve*, and *Competency to Appreciate and Enjoy*.

By competency to serve is meant that ability to perform one's due proportion of the world's work which brings to society a common benefit, which makes of this world a continually better home for the race; and which tends to fit the race for that immortal life in which it puts its trust.

By competency to appreciate and enjoy is meant that ability to understand, to appreciate, and to assimilate those great personal achievements of the past and present in the fields of the true, the beautiful, and the good, which brings into our lives a kind of peace, and joy, and gratitude which can be found in no other way.

JOHNSON: *Two Kinds of Education for Engineers*.

EXERCISE 24

1. Write exact definitions of the following, first placing each in the class to which it belongs, then adding its differentiating characteristics :

- | | |
|----------------------------------|------------------|
| (a) Hypnotism. | (f) A foreigner. |
| (b) Elegy. | (g) Barn. |
| (c) Epic. | (h) Camera. |
| (d) A progressive (in politics). | (i) Fiction. |
| (e) An insurgent. | (j) Irrigation. |

2. In the following, point out the defect in the definition. Supply the class if it is omitted and add the essential differentiating characteristics.

(a) An aeroplane is a machine propelled by a gasoline motor.

(b) A ballad is a narrative poem.

(c) A college is an institution for the education of young men and women.

(d) "A friend is a person with whom I may be sincere."

EMERSON.

(e) A lawn mower is an implement for cutting grass.

(f) Athletics are activities.

3. Supply the class for each of the following:

(a) Hammer.

(e) Witticism.

(b) Book.

(f) A classic.

(c) Watch.

(g) Sundial.

(d) Lamp.

(h) Manual training.

4. Bring to class three examples of exact definitions and two of partial definitions.

5. Bring to class five examples of classification or analysis of a subject selected from your textbooks.

6. What divisions of subject occur to you in the case of each of the following? Write an outline of each.

(a) Methods of transportation in our city.

(b) Our industries.

(c) Athletics in our school.

(d) Labor-saving devices in use in our locality.

90. Methods of Exposition. One method of exposition you have already studied in connection with the process of definition, that is, comparison or contrast. There are other methods of developing an idea to make it clear. They are: repetition of the

idea in other words ; the citation of examples and specific instances, cause and effect, particulars and details. These are, in fact, the methods of paragraph development which are explained in §§ 45-50 (pp. 74-85).

91. Interpretation. One function of exposition is the interpretation of life in its varying forms, the drawing of inferences about the inner meanings of forms and appearances. The writer gives his personal view of the subject presented. He deduces the significance or trend of public affairs, as in an editorial ; he writes a criticism of books, discussing and commenting on their moral and artistic qualities, their sentiments and their purposes (see § 119); he estimates the value of other branches of art, as painting, sculpture, architecture, music ; he interprets texts and character ; and he discusses in a convincing and stimulating manner abstract ideas such as friendship, compensation, self-reliance. He must first do a good deal of thinking and feeling, and then be able to present his views in an interesting, individual manner.

Sometimes the interpreter, instead of drawing inferences, merely sets forth his facts in such a way that the inference is unmistakable. This form of exposition is for the most part generalized description and narration dealing with a general class to which the person or thing belongs, and is often hardly distinguishable from simple description and narration.

EXERCISE 25

1. (a) Write for your school paper an account of some matter of general interest.

(b) Write an editorial based on your news item.

(c) What method of exposition did you use?

2. Prepare to explain orally to the class one of the following subjects. In your preparation get together all the information you can on the subject; organize your material by writing a simple outline; then write an introductory sentence which contains the gist of the subject you are to explain. This introductory sentence may be a definition or a general statement. It may be used as the introduction to your remarks or merely kept in mind. Its purpose is to help you to keep to the particular phase of your subject which you are to discuss.

(a) Asphalt paving.

(b) The building of a house or barn or school building.

(c) The work of the farmer, the doctor, or any artisan or professional man with whose duties you are familiar.

(d) How paper is made.

(e) Taking and developing a photograph.

(f) The Dead-Letter Office.

(g) A — mill.

3. Write an exposition of one of the subjects which you outlined in Exercise 24, Ex. 6 (p. 165).

4. Explain to a younger person the meaning of one or more of the following terms, being careful to use only such points as will be intelligible and interesting to him:

(a) A trust.

(e) Telephone.

(b) Biplane.

(f) Treaty.

(c) Reciprocity.

(g) Road making.

(d) Milky Way.

(h) Harvester.

- | | |
|--------------------------------|----------------------|
| (i) Political national conven- | (l) Fireless cooker. |
| tions. | (m) Vacuum cleaner. |
| (j) The moon's phases. | (n) Compressed air. |
| (k) Coffor dam. | (o) Microscope. |

5. Write a generalized description of one of the following:

- (a) The country store.
- (b) The parlor of a country hotel or farmhouse.
- (c) The scenery typical of some section of the country.
- (d) The city street (at some definite time).
- (e) School assembly.
- (f) The street car during rush hours.
- (g) City back yards.

6. Write a generalized narrative giving the typical happenings associated with one or more of the following:

- (a) Getting ready for school.
- (b) Christmas.
- (c) Hunting for a lost article.
- (d) Learning to play golf, to drive an automobile, to use roller skates, to dance, or to play a piano.
- (e) Going on a picnic.
- (f) Being late at church.
- (g) Getting caught in a shower.

7. Point out in what respect your themes in Exs. 5 and 6 differ from pure description and narration.

8. (a) Write a brief expository essay defining one of the following subjects. What method or methods of exposition have you used?

- (1) Class loyalty.
- (2) School spirit.
- (3) Sport for sport's sake.
- (4) Games of skill and games of chance.
- (5) Genius and talent.

(b) After you have written your essay, sum up the substance in a concise defining phrase.

(c) Discuss the subjects under (a) as to the methods of exposition which would seem to you most effective in each case.

9. Select from your textbooks or your reading an example of exposition in which the author has expressed or implied a division of the subject.

10. Study the following. What is Newman's method of exposition? In what does the greatness of a "great author" consist?

He [the great author] is not one who merely has a *copia verborum*, whether in prose or verse, and can, as it were, turn on at his will any number of splendid phrases and swelling sentences; but he is one who has something to say and knows how to say it. I do not claim for him, as such, any great depth of thought, or breadth of view, or philosophy, or sagacity, or knowledge of human nature, or experience of human life, though these additional gifts he may have, and the more he has of them the greater he is; but I ascribe to him, as his characteristic gift, in a large sense the faculty of expression. . . .

He writes passionately, because he feels keenly; forcibly, because he conceives vividly; he sees too clearly to be vague; he is too serious to be otiose; he can analyze his subject, and therefore he is rich; he embraces it as a whole and in its parts, and therefore he is consistent; he has a firm hold of it, and therefore he is luminous. When his imagination wells up, it overflows in ornament; when his heart is touched, it thrills along his verse. He always has the right word for the right idea, and never a word too much. If he is brief it is because few words suffice; when he is lavish of them, still each word has its mark, and aids, not embarrasses, the vigorous march of his elocution. He expresses what all feel, but all cannot say; and his sayings

pass into proverbs among his people and his phrases become household words and idioms of their daily speech, which is tessellated with the rich fragments of his language, as we see in foreign lands the marbles of Roman grandeur worked into the walls and pavements of modern palaces.

NEWMAN: *Lectures on University Subjects.*

11. Characterize one of the following in a way similar to Newman's characterization :

- (a) The great man (in public life).
- (b) The great teacher.
- (c) The great work.

12. Divide, in as many ways as possible, one or more of the following, preparatory to writing a theme on some phase of the subject selected :

- | | |
|----------------------------|--------------------------|
| (a) Vacations. | (h) Lectures. |
| (b) Recreation. | (i) Awarding prizes. |
| (c) High school education. | (j) Afternoon teas. |
| (d) Magazine reading. | (k) Writing themes. |
| (e) Engineering. | (l) Studying history. |
| (f) Good housekeeping. | (m) Conversation. |
| (g) City newspapers. | (n) Losing one's temper. |

13. Write a short explanation of one of these subjects following a logical plan by giving : (1) a description of parts such as is necessary for clearness ; (2) an explanation of the uses of these parts, or of the principle involved.

- (a) A typewriter.
- (b) Weather signals.
- (c) Some apparatus with which you are familiar in laboratory work or in work outside of school.
- (d) How a boat goes through a lock.

- (e) The principle of the telegraph.
- (f) How to play tennis and keep score.

14. By use of diagrams, and by comparison and contrast, explain the difference between

- (a) A maple tree and an elm.
- (b) A skiff and a canoe.
- (c) Cricket and baseball.
- (d) The open and mass formations in the game of football.
- (e) Two machines of the same kind but of different make.

15. Using sketches or diagrams where they will be of assistance, explain

- (a) The principle of an ice-cream freezer.
- (b) The construction of a sailboat.
- (c) How to make a chicken-brooder.
- (d) Why days are longer in summer than in winter.
- (e) What causes an eclipse of the sun or moon.
- (f) How to construct a sail for skate-sailing.
- (g) A flowing well.
- (h) A mail catcher.

16. Write an explanation of one of the following, using a good comparison or example or specific instance that helps to make clear the idea :

- (a) Making a speech.
- (d) A system of ventilation.
- (b) Learning a trade.
- (e) Successful failures.
- (c) The raising of wheat.
- (f) Courage and cowardice.

17. By making use of particulars and details, write an explanation of one of the following :

- (a) Ranch life.
- (b) A pageant.
- (c) Our coast defense.
- (d) The Panama Canal.
- (e) How to iron a shirt waist (or set a table).

18. Discussing cause and effect, write an exposition on one of the following :

- (a) How ravines are formed.
- (b) Freshets.
- (c) The causes of the Spanish-American War.
- (d) Effects of rest and sleep.
- (e) The effects of the Missouri Compromise.

19. Explain by giving a series of comparisons and contrasts :

- (a) Fame and notoriety.
- (b) Novel and romance.
- (c) Men of thought and men of action.
- (d) Puritans and Cavaliers.

20. By means of repetition, explain one of the following propositions :

- (a) The Monroe Doctrine stands as a warning to all foreign powers that America is for Americans.
- (b) Calamity is a mighty leveler.
- (c) The foreigner has rendered America a great service.

21. Explain orally to the class what is meant by one or more of the following quotations. Use examples to illustrate your meaning.

- (a) A primrose by the river's brim
A yellow primrose was to him
And it was nothing more.
- (b) I am a part of all I have met.
- (c) Be not over-exquisite
To cast the fashion of uncertain evils ;
For grant they be so, while they rest unknown,
What need a man forestall his date of grief,
And run to meet what he would most avoid ?

7



Hogarth

MARRIAGE "A LA MODE"

From the Painting in the National Gallery, London

(d) Fools rush in where angels fear to tread.

(e) The best-laid schemes o' mice an' men
Gang aft a-gley.

22. (a) Describe your favorite character in the books you have read during your high school course.

(b) Describe your favorite character in history.

23. Write a sketch on one or more of the following; make a careful outline.

(a) Newsboys.

(b) Shop-girls. (Try to rouse some sympathy in their hardships.)

(c) The old-time grandmother.

(d) The country doctor.

(e) The bargain shopper.

(f) The social leader.

(g) The leader of the gang (of boys).

(h) The self-made man.

(i) The village politician.

(j) The college man (or girl).

24. Bring to class a passage of prose or poetry which you have enjoyed but which has caused you some effort to understand. Read and explain the passage to the class.

25. Visit some manufacturing plant in your neighborhood and then explain to the class the process observed.

26. Make a list of ten topics about which you have been wanting to know. Are you able to explain any of the subjects listed by your classmates? Choose one of your classmates' topics and be prepared to explain it in your next recitation.

27. Make a note of recitations given in your classes which have seemed to you to lack clearness in explanation. To what was the failure due? Give a satisfactory expla-

nation of one of the recitation subjects, showing wherein you have improved the exposition by observing certain principles. In what classes other than English have you noticed that exposition is frequently used?

28. (a) Bring to class two criticisms of recent books found in current magazines. What points are taken up in each?

(b) Write a criticism along similar lines of the last book you have read.

29. Make a list of all the types of expository writing you have come across. What is the characteristic feature of each?

30. Write an abstract of the last lecture or address you have heard, or of a magazine article you have recently read which has pleased you and which you think has interest for the class.

31. Write an expository composition of at least two hundred words on one of the following:

- (a) A prominent character in public life in your own state at present.
- (b) An American woman who has achieved distinction.
- (c) Possibilities of the aeroplane.
- (d) Importance of the Saratoga campaign in the Revolutionary War.
- (e) Importance of the possession of the Mississippi River in the Civil War.
- (f) The character of the reign of an English sovereign.

Note: Remember that narration may be used for purposes of illustration. What method or methods of exposition did you use?

32. (a) Explain to an English friend how the President of the United States is elected: or

(b) Explain to a student from a neighboring school the

advantages to students resulting from the organization of a debating society.

33. Study the picture facing page 173. Write an explanation of the scene portrayed. Try to interpret the facial expressions.

CHAPTER VII

ARGUMENTATION

92. Argumentation: Definition and Use. Argumentation is that form of discourse which aims to make others believe as you believe, or act as you would have them act. As no two people agree in all their beliefs, and as men are continually trying to establish the true and overcome the false, the field of argumentation is a vast one. The child trying to convince his playmate that his game is the more fun, the business man, the scientist, the lawyer, the preacher, the teacher, the leader in social circles and in governing bodies,—all make use of this form of discourse. Each is successful in convincing others in proportion to his ability to think clearly, and to present his thoughts accurately, logically, and forcefully. He must not only feel strongly ; he must think clearly. The lawyer is specially trained to bring others to his conclusions, but everybody has need of some training in the processes of argument if he is to be able to supply the reasons for his “because,” or to reach the right conclusions in the debates with his own conscience.

93. Logic. The basis of argument, as you have already observed, is clear thinking, correct reason-

ing, or *logic*, as it is commonly called. Logic is the science of correct thinking. It is not concerned with the right and wrong of the question ; it is concerned only with the thought processes, the relation between the reasons set forth and the conclusion established. It has to do with both sides of the question and with the establishment of the ultimate conclusion. Clear reasoning is essential not only in convincing others, but in the intelligent understanding of the arguments of others.

94. Narration, Description, and Exposition in Argument. Argument makes use of all the other forms of discourse : narration, description, and exposition. But it makes use of these merely as an aid in convincing and in persuading.

It is often necessary, in the course of proof, to narrate a chain of events or circumstances from which a conclusion is drawn ; or to describe a situation, a place, or a scene, thereby showing that the conditions were favorable to your conclusion. Argument makes more frequent use, however, of exposition. Sometimes all that is essential to make another person accept your opinion is to explain the situation. When he understands, he agrees, and actual *proof* is unnecessary. But even if understanding does not bring agreement, exposition still has place in argument ; to make your points, every step in your reasoning must be explained. Exposition is usually the first step in argument. The difference between exposition and argument, indeed, is one of

purpose only, the former aiming to make the reader understand, the latter to make him agree.

EXERCISE 26

1. In the extracts at the end of this Exercise, what opinion is set forth in each case? Do you consider that the opinion is established? Explain your answer. What form of discourse has each writer used?

2. Bring to class an example of the use in argument of description; of narration; of exposition. You will be able to find these in newspaper editorials and in articles in current magazines. Show whether or not the form of discourse used in each case is effective.

3. Study the selections quoted in the chapter on exposition and note whether any of them could be classed as argument as well as exposition. In what respect are they expository; in what argumentative?

4. Narrate orally an incident from which certain inferences may be drawn, pointing to a conclusion.

5. Describe a chain of circumstances that have come to your notice from which a conclusion may be drawn.

(1) The State of Vermont contains a prison where the inmates are treated upon a novel plan. They are trusted and treated like other human beings; they come and go almost as freely as the members of the jailer's own family; so far as possible whatever suggests punishment or disgrace is banished; and they are made to feel that their imprisonment is designed to improve them as men, and to restore them to social life not only with full self-respect but with the cordial respect of the community. . . .

I visited the Montpelier jail, where I spent the greater part of a day talking with prisoners, first in company with the deputy sheriff and then alone, with full permission to discover opposition to the management if I could. In this way I made the

personal acquaintance of the men. Later, on the main street of the city, whom should I meet but five or six of these very prisoners, walking along with smiling faces and a happy air, no more resembling the conventional criminal than did the merchants, workingmen, and lawyers with whom they mingled. Here was one of the keys to the mystery. No officer was about, keeping an eye on them; no peculiarity of clothing indicated who they were; they were free to walk off if they pleased, and no one at the jail was worrying about them; and, best of all, the citizens of Montpelier, who knew perfectly well that inmates of the county prison were at all times of the day and evening at large in their midst, were worrying no more about it than were the sheriff and his assistants themselves.

And yet, four years ago when the system was first put into operation, a very decided tremor convulsed these very citizens.

MORRISON I. SWIFT: *Atlantic Monthly*, Vol. 108, No. 2.

(2) Of all places for a view, this Calton Hill is perhaps the best; since you can see the Castle, which you lose from the Castle, and Arthur's Seat, which you cannot see from Arthur's Seat. It is the place to stroll on one of those days of sunshine and east wind which are so common in our more than temperate summer. The breeze comes off the sea, with a little of the freshness, and that touch of chill, peculiar to the quarter. . . . It brings with it a faint, floating haze, a cunning decolorizer although not thick enough to obscure outlines near at hand. But the haze lies more thickly to windward at the far end of Musselburgh Bay; and over the links of Aberlady and Berwick Law and the hump of Bass Rock it assumes the aspect of a bank of thin sea fog.

Immediately underneath, upon the south, you command the yards of the High School, and the towers, and courts of the new jail — a large place, castellated to the extent of folly, stand-

ing by itself on the edge of a steep cliff and often joyfully hailed by tourists as the Castle. . . . From the bottom of the valley, a gigantic chimney rises almost to the level of the eye, a taller and a shapelier edifice than Nelson's Monument. Look a little further and there is Holyrood Palace, with its Gothic frontal and ruined Abbey.

STEVENSON: *Edinburgh: Picturesque Notes.*

(3) There were four [greyhounds], all of pure breed ; and as they were never taken out to hunt, and could not, like the collie, take their share in the ordinary work of the establishment, they were absolutely useless, and certainly not ornamental. When I first noticed them they were pitiable objects, thin as skeletons, so lame that they could scarcely walk, and wounded and scratched all over with thorns. I was told they had been out hunting on their own account in the thorny upland, and that this was the result. For three or four days they remained inactive, sleeping the whole time, except when they limped to the kitchen to be fed. But day by day they improved in condition ; their scratches healed, their ribbed sides grew smooth and sleek, and they recovered from their lameness ; but scarcely had they got well before it was discovered one morning that they had vanished. They had gone off during the night to hunt again on the uplands. They were absent two nights and a day, then returned, looking even more reduced and miserable than when I first saw them, to recover slowly from their hurts and fatigue ; and when well again they were off once more ; and so it continued during the whole time of my visit. These hounds, if left to themselves, would have soon perished.

W. H. HUDSON: *Idle Days in Patagonia.*

(4) Dr. Talmage has drawn for you, with a master's hand, the picture of your returning armies. He has told you how in the pomp and circumstance of war, they came back to you, march-

ing with proud and victorious tread, reading their glory in a nation's eyes! Will you bear with me while I tell you of another army that sought its home at the close of the late war; an army that marched home in defeat and not in victory; in pathos not in splendor; but in glory that equalled yours, and to hearts as loving as ever welcomed heroes home? Let me picture to you the footsore Confederate soldier as, buttoning up in his faded gray jacket the parole which was to bear testimony to his children of his fidelity and faith, he turned his face southward from Appomattox in April, 1865.

Think of him as — ragged, half-starved, heavy-hearted, enfeebled by want and wounds, having fought to exhaustion — he surrenders his gun, wrings the hands of his comrades in silence, and lifting his tear-stained and pallid face for the last time to the graves that dot old Virginia hills, pulls his gray cap over his brow and begins the slow and painful journey. What does he find — let me ask you who went to your homes eager to find, in the welcome you had justly earned, full payment for four years' sacrifice — what does he find when, having followed the battle-stained cross against overwhelming odds, dreading death not half so much as surrender, he reaches the home he left so prosperous and beautiful?

He finds his house in ruins, his farm devastated, his slaves free, his stock killed, his barns empty, his trade destroyed, his money worthless, his social system, feudal in its magnificence, swept away; his people without law or legal status, his comrades slain, and the burdens of others heavy on his shoulders. Crushed by defeat, his very traditions are gone. Without money, credit, employment, material, or training; and besides all this confronted with the gravest problem that ever met human intelligence — the establishing of a status for the vast body of his liberated slaves.

What does he do — . . . ? Does he sit down in sullenness and

despair? Not for a day. Surely God who had stripped him of his prosperity, inspired him in his adversity. As ruin was never before so overwhelming, never was restoration swifter. The soldier stepped from the trenches into the furrow; horses that had charged Federal guns marched before the plow, and fields that ran red with human blood in April were green with the harvest in June; . . . There was little bitterness in all this. Cheerfulness and frankness prevailed.

HENRY W. GRADY: *The New South*.

95. The Proposition. A question put in form for argument is called the proposition. That your hearers may understand just what you are arguing, it is essential that the proposition be stated clearly and definitely. It should be put in sentence form, with both sentence elements expressed, the one affirming or denying something of the other. For example, in the proposition, "Cities should own and operate their street railways," the predicate makes an affirmation about cities — that they should own their street railways. The opponent would make a denial of the same statement; as, "Cities should not own and operate their street railways." A mere term like "cities" cannot be argued. There must be a statement about cities.

Propositions may be stated in declarative sentences, in the form of a resolution, or in interrogative form. Even in the interrogative form, however, an affirmation is implied; hence it is better to use the declarative sentence.

You have seen that propositions must be clear and

definite. To this end, complicated sentence structure and ambiguous or careless wording must be avoided. If a word is open to more than one interpretation, it must be explained carefully at the outset; otherwise your opponent may not have in mind the same point you have, and your argument will be futile. Therefore, *state the proposition and explain it clearly at the beginning of the discussion and keep it in mind throughout the argument.*

96. Assertion and Proof. Assertion is not proof. An emphatic statement of what to you is a truth is not accepted by another until proof is advanced. An announcement that you are going to a college of engineering rather than to a college of arts because it would be more advantageous, your father does not accept until you set forth those advantages and prove to him that your decision is not an impulsive one but is based on careful reasoning. Your friends demand something more than your mere assertion that a certain lake shore is the place to choose for the summer camping trip. *It is important that every statement you make be based upon proof and that the proof be given in clear, logical form. Let no statement pass that is not supported by good reasons.*

EXERCISE 27

1. State your opinion in regard to each of the following, in the form of a proposition; bring it to class for criticism.

(a) Coaching from the side lines.

(b) A college education.

- (c) The best kind of summer vacation.
- (d) High school dramatics.
- (e) The speeding of automobiles.
- (f) The elective system in schools.

2. Write out for each selection given on pages 178-182 the opinion the author had in mind.

3. What words or terms in the propositions you have written in Exs. 1 and 2 need explanation? Write, or give orally, the necessary explanation in each case.

4. Select one of the propositions you have formed in Ex. 1 and make a list of reasons supporting your opinion. Write the list of reasons which your opponent would be likely to offer.

5. Recall some opinion you have lately advanced which has not been accepted. Write out the reasons you offered. Are any of them mere assertions? State proof for each point, rejecting all points you cannot prove. What were your hearer's objections to your opinion? Write his points. With both sides of the question before you, which seems the stronger? Perhaps you failed to convince because you did not consider the other side of the question. What new points occurred to you after hearing the other side?

97. Direct Proof and Refutation. From Ex. 5 it is seen that it is not sufficient merely to advance your own reasons; you must anticipate your opponent's arguments and offset them with the best reasons you can offer. The reasons supporting your own opinion are known as *direct proof*; those offsetting an opponent's arguments are called *refutation*.

98. Presentation of Proof. After the proposition has been clearly worded and explained so that the

point at issue is definitely in mind, the next concern is the evidence or proof and its presentation.

99. Evidence. Evidence is matter presented as proof of a proposition. It consists of *facts*, *the opinions of fair-minded men* who are accepted as authorities, and *logical reasoning*. Evidence is classed as direct or indirect. Direct evidence is such as has immediate bearing upon the question at hand; indirect evidence is such as has no immediate bearing but is based upon some fact or circumstance relating to the case under consideration. This last form is also known as circumstantial evidence.

Examine the following; point out and classify the evidence.

(1) The commerce of your Colonies is out of all proportion beyond the numbers of the people. This ground of their commerce, indeed, has been trod some days ago, and with great ability, by a distinguished person, at your bar. . . .

Sir, I should be inexcusable in coming after such a person with any detail, if a great part of the members who now fill the House had not the misfortune to be absent when he appeared at your bar. . . .

I have in my hand two accounts: one a comparative state of the export trade of England to its Colonies, as it stood in the year 1704, and as it stood in the year 1772. . . . They are from good vouchers: the latter period from the accounts on your table; the earlier from an original manuscript of Davenant, who first established the Inspector-General's office, which has been ever since his time so abundant a source of parliamentary information.

BURKE: *On Conciliation.*

(2) The new evidence of an outside explosion that has come to light in exploring the wreck of the battleship *Maine* has caused something of a reversal of earlier opinions. Perhaps the country was right after all in blaming some unknown Spaniard for it, many are now saying. Dispatches from Havana state that "the double bottom of the *Maine* is greatly elevated above its normal position apparently giving confirmatory evidence of a tremendous exterior explosion, and that a curved piece of steel has been found in the confused mass of wreckage surrounding the bow that is believed to be what Ensign Powelson identified before the Sampson Court of Inquiry as part of the keel." All of which leads the *New York Times* to conclude that the Sampson Court's decision has been justified by the facts.

The Literary Digest, Vol. 43, No. 5.

(3) When the Sampson Board of Inquiry made, a few days after the sinking of the *Maine*, an examination of the wreck as nearly complete as the facilities at its command permitted, the members reached the conclusion, founded chiefly on the reports of divers, that the ship was destroyed by a submarine bomb, the explosion of which had exploded two or more of the *Maine's* own magazines. In other words, they found that there had been both outside and inside explosions, the latter doing the greater part of the damage to the hull, but itself the direct consequence of the former, and therefore not to be regarded as a causative factor in the case.

The Board expressed no opinion as to who placed or fired the bomb, and that question remains unanswered to this day. Of the many stories that have been told, some implicating the Spanish authorities of the island and some the revolutionists, none has been supported by evidence even to the point of plausibility. . . . The findings of the Sampson Board, the accuracy of which has

been so often doubted or denied, are not impugned but vindicated. All can now see what the divers dimly saw — parts of the keel and bottom blown upward through the ship's decks. This can mean only one thing, and the one thing is an initiatory outside explosion.

The New York Times.

As evidence is used in proof of a point, so the absence of evidence — that is, the absence of facts or circumstances to prove the point — is considered as an argument against the point. For example, Burke argues that, because parliamentary records make no mention of any receipts from a revenue by imposition, such a method of taxation was unsatisfactory to both the Colonies and England.

100. Argument by Stating Advantages and Disadvantages. One method of proving a proposition is by stating advantages and disadvantages. In such propositions the decision has to do with the expediency or inexpediency of a line of action, and there is no way of determining what is absolutely right. The values of the advantages and disadvantages must be weighed, inconveniences must be balanced, and the least inconvenient chosen. Such propositions differ from those which may be proved by citing facts as evidence, in that the former are questions of policy, the latter questions of fact.

Study the following selections in connection with argument by stating advantages and disadvantages. Point out the advantages and disadvantages set forth in each.

(1) Academic athletics have their drawbacks: there are personal liabilities from overtraining as from overstudy, there are tendencies to professionalism which must be carefully watched, there are rivalries which may become ungenerous, and which ought to be suspended; but, fundamentally, athletics are a protection to vigorous and healthy scholarship far more than a detriment to it, as I believe would appear in no long time, if recreation were offered as a substitute for athletics. From the days of the Greeks till now, athletics have had a legitimate place in academic life. — WILLIAM JEWETT TUCKER: "Undergraduate Scholarship," *The Atlantic Monthly*, Vol. 107, No. 6.

(2) Compare the two. This I offer you is plain and simple; the other full of perplexed and intricate mazes. This is mild; that harsh. This is found by experience effectual for its purposes; the other is a new project. This is universal; the other calculated for certain Colonies only. This is immediate in its conciliatory operation; the other remote, contingent, full of hazard. Mine is what becomes the dignity of a ruling people, — gratuitous, unconditional, and not held out as matter of bargain and sale.

BURKE: *On Conciliation*.

101. Argument by Means of Specific Instances or Examples. A second method of proving a proposition is by stating specific instances which point unmistakably to the desired conclusion. The greater the number of specific instances or examples you can give in support of the conclusion, the better established it becomes. Burke, in arguing that there is precedent for securing peace through concession, gives as specific instances the cases of Ireland, Wales, Chester, and Durham.

In the following selections observe the use of specific instances or examples :

This same party spirit naturally denies the patriotism of its opponents. Identifying itself with the country, it regards all others as public enemies. This is substantially revolutionary politics. It is the condition of France, where, in its own words, the revolution is permanent. Instead of regarding the other party as legitimate opponents . . . lawfully seeking a different policy under the government, it decries that party as a conspiracy plotting the overthrow of the government itself. History is lurid with the wasting fires of this madness. We need not look to that of other lands. Our own is full of it. It is painful to turn to the opening years of the Union, and see how the great men whom we are taught to revere . . . fanned their hatred and suspicions of each other. . . . Eighty years ago the Federalists abhorred their opponents as Jacobins, and thought Robespierre and Marat no worse than Washington's Secretary of State. Their opponents retorted that the Federalists were plotting to establish a monarchy by force of arms. The New England pulpit anathematized Tom Jefferson as an atheist and a satyr. Jefferson denounced John Jay as a rogue, and the chief newspaper of the opposition, on the morning that Washington retired from the presidency, thanked God that the country was now rid of the man who was the source of all its misfortunes. There is no mire in which party spirit wallows to-day with which our fathers were not befouled, and how little sincere the vituperation was, how shallow a fury, appears when Jefferson and Adams had retired from public life. Then they corresponded placidly and familiarly, each at last conscious of the other's fervent patriotism ; and when they died, they were lamented in common by those who in their names had flown at each other's throats. — GEORGE WILLIAM CURTIS: *The Public Duty of Educated Men*.

EXERCISE 28

1. From your reading, find examples of each of the following:

- (a) Evidence used in argument.
- (b) Proof by stating advantages and disadvantages.
- (c) The use of specific instances.

2. What specific instances have inclined you to believe or disbelieve the following?

- (a) Women are efficient in business.
- (b) Football is a dangerous game.
- (c) Advertising pays.
- (d) American colleges excel in athletics.
- (e) Climate influences character.
- (f) Macaulay is a trustworthy historian.
- (g) Necessities of life were once luxuries.

3. What advantages and disadvantages can you think of in connection with each of the following?

- (a) The two-session day in high school is preferable to the single-session day.
- (b) Every high school should have its own playground.
- (c) Senators should be elected by popular vote.
- (d) A woman should be trained to earn her own living.
- (e) The college course of four years should be shortened.

4. Choosing that proposition in Ex. 3 for which you have the strongest proof, write your arguments.

5. In the selections which you found for Ex. 1, what method of proof has the author used in each case? What kind of evidence?

6. Bring to class an example of proof by the use of direct evidence.

7. From your reading find an example of a conclusion

reached by means of circumstantial evidence. Which evidence seems to you the more trustworthy and convincing, circumstantial (indirect) or direct? Why?

8. Point out the examples of argument from precedent in Burke's *Speech on Conciliation*. Why was this method of proof effective in Burke's argument? Would it have the same force to-day? Give reasons to support your conclusion.

9. Find instances of argument from example in Burke's speech.

102. Argument from Cause and Effect. A third method of proof is by reasoning from cause to effect and from effect back to cause. The relation between cause and effect is so close that, when one is known, definite conclusions are drawn about the other. We believe that things happen as the result of definite causes; that if sufficient causes are present, definite results may be expected. If there is a heavy sleet storm, you may reasonably conclude that the trolley cars will be delayed. Should a high wind accompany or follow the sleet storm, your further inference would be that telegraph and telephone connection with surrounding cities will be disabled. You are arguing that a result is certain, given adequate cause. Again, upon noticing that the leaves of the elm trees in your vicinity look brown and dead and that they are perforated, you feel sure that the destructive beetle is at work. In this case you are reasoning from effect back to cause. Many of your every-day conclusions are reached through reasoning of this kind.

The reasoning involved in arguing from cause to effect is called *a priori* reasoning; that used in arguing from effect to cause is called *a posteriori* reasoning.

Notice the use of cause and effect in the following :

I have spoken of three changes in the national condition. . . . There is a fourth. . . . It concerns the character of the foreigner now resorting to our shores. Fifty, even thirty years ago, there was a rightful presumption regarding the average immigrant that he was among the most enterprising, thrifty, alert, adventurous, and courageous of the community from which he came. It required no small energy, prudence, forethought, and pains to conduct the inquiries relating to his migration, to accumulate the necessary means, and to find his way across the Atlantic. To-day the presumption is completely reversed. So thoroughly has the continent of Europe been crossed by railways, so effectively has the business of emigration there been exploited, so much have the rates of railroad fares and ocean passage been reduced, that it is now among the least thrifty and prosperous members of any European community that the emigration agent finds his best recruiting ground. — FRANCIS AMASA WALKER : *Discussions in Economics and Statistics*, Vol. II, p. 447.

103. Argument from Sign. A fact or a phenomenon may serve as reason for belief. Signs point to certain conclusions and indicate probability, but are not conclusive evidence. This form of argument should not be confused with argument from cause and effect, for the fact or phenomenon, though accepted as a sign of a certain conclusion, is in no sense a cause of that conclusion. A rainbow at night

is a sign of clearing weather ; it is not a *proof* of it nor is it in any way a cause of fair weather.

104. Argument from Analogy. Analogy is a fourth method of argument. It is a method of reasoning based on the resemblances between two cases or objects. Because the cases resemble each other in some respects, the inference is drawn that they are alike in further respects. In establishing a point by this means, care must be taken that the cases resemble each other in all features essential to the point. The parallelism must be exact and true in the vital particulars, else the whole conclusion breaks down. The force of analogy varies with the number and exactness of the resemblances. Its usefulness lies not in its proof, which is often doubtful, but in its power to make a point clear and impressive. You will observe that argument from analogy is a kind of argument from example.

Burke uses analogy in the following :

Now if the doctrines of policy contained in these preambles, and the force of these examples in the Acts of Parliament, avail anything, what can be said against applying them with regard to America? Are not the people of America as much Englishmen as the Welsh? . . . Are the Americans not as numerous? If we may trust the learned and accurate Judge Barrington's account of North Wales, and take that as a standard to measure the rest, there is no comparison. The people cannot amount to above 200,000 — not a tenth part of the number in the Colonies. Is America in rebellion? Wales was hardly ever free from it. Have you attempted to govern America by penal statutes? You made fifteen for Wales. But your legislative authority is perfect

with regard to America. Was it less perfect in Wales, Chester, and Durham? But America is virtually represented. What! does the electric force of virtual representation more easily pass over the Atlantic than pervade Wales, which lies in your neighborhood, or than Chester and Durham, surrounded by abundance of representation that is actual and palpable? But, Sir, your ancestors thought this sort of virtual representation, however ample, to be totally insufficient for the freedom of the inhabitants of territories that are so near, and comparatively so inconsiderable. How then can I think it sufficient for those which are infinitely greater, and infinitely more remote?

Burke concludes, that since the cases of Wales and the Colonies are parallel, the method of bringing about peace in Wales, if applied to America, will result in parallel peaceful conditions.

105. Argument by a Number of Methods. For a convincing argument one method may be insufficient; a combination of methods may be necessary. Select those which best suit the case in hand, but do not disregard the possibilities of the others.

106. Tests of Argument. In the presentation of evidence, ask yourself if it is consistent throughout.

Test arguments from cause to effect to discover (1) whether or not the causes were adequate to produce the effect, (2) whether the causes were in any way interfered with.

Inquire of arguments from effect back to cause (1) whether the causes were adequate to have produced the existing effect, (2) whether all other possible causes have been so conclusively eliminated

that you are reasonably sure the one in question was the ruling factor.

In argument from resemblances and analogy, examine the resemblances to find out whether they are pertinent and vital to the point.

In the use of advantages and disadvantages, be sure that viewed from both sides of the argument the advantages remain advantages, and the disadvantages remain disadvantages.

EXERCISE 29

1. Bring to class an example of argument from cause and one of argument from effect.

2. What is the analogy back of the following proverbs ?

- (a) Don't count your chickens before they are hatched.
- (b) Don't cross the bridge before you come to it.
- (c) Make hay while the sun shines.
- (d) There is no gathering the rose without being pricked by the thorn.

3. From the parables of the Bible find an example of argument from analogy.

4. What is Rosalind's conclusion concerning Orlando in the following? What constitutes her proof? Is her conclusion established? Give reasons. Analyze her reasoning.

A lean cheek, which you have not, a blue eye and sunken, which you have not, an unquestionable spirit, which you have not, a beard neglected, which you have not; but I pardon you for that, for simply your having in beard is a younger brother's revenue; then your hose should be ungartered, your bonnet unbanded, your sleeves unbuttoned, your shoe untied, and everything about

you demonstrating a careless desolation; but you are no such man; you are rather point-device in your accoutrements, as loving yourself than seeming the lover of any other.

5. Point out the examples of argument from cause or effect found in the selections quoted in this chapter.

6. What is the force of Burke's argument in the following?

It [Lord North's plan for dealing with the Colonies] is a mere project. It is a thing new; unheard of; supported by no experience; justified by no analogy; without example of our ancestors, or root in the constitution. It is neither regular parliamentary taxation nor colony grant.

7. Write a paragraph of *a priori* reasoning for or against one of the following:

- (a) The —— Company will fail.
- (b) This class will make its mark in the world.
- (c) This city will build a new high school building.

8. Write an *a posteriori* argument on one of the following:

- (a) This room has been broken into during the night.
- (b) This farm is deserted.
- (c) This part of the city was once the best section.

9. What is the line of reasoning in the following?

Only I say

Things have been strangely borne. The gracious Duncan
Was pitied of Macbeth: marry, he was dead;
And the right-valiant Banquo walked too late;
Whom, you may say, if 't please you, Fleance killed,
For Fleance fled.

SHAKESPEARE: *Macbeth*.

107. Inductive Reasoning. Argument has for its basis two kinds of reasoning, inductive and deductive.

Inductive, from the Latin *in* (to, toward) and *ducere* (to lead), means *leading toward*. Hence inductive argument leads toward the establishment of some truth, from the particular to the general, from definite facts to general truths, from specific instances to a law or principle. It reaches its conclusion through experience. The scientist, for example, in establishing a law or principle first makes his investigations, from which he derives a number of facts. These, grouped and classified, all point to a general conclusion or principle.

In the example of the use of specific instances under § 101, Curtis by inductive reasoning reaches his conclusion that this party spirit "denies the patriotism of its opponents." He makes certain observations, noting instances of the denial of patriotism, first in France, then in other countries, until he concludes that "history is lurid with the wasting fires of this madness." He then finds instances of the same condition in the United States, mentioning the Federalists, the newspapers in speaking of such men even as Washington, Jefferson, and Adams, and the New England pulpit. From these individual cases he points to a general truth.

The wider the observations and the more specific instances there are, the better established is the conclusion. There is always the danger, in this form of

reasoning, that the truth is not absolutely established, that only sufficient cases have been observed to establish its *probability*. Having noted, for instance, that on several occasions when there was no dew in the morning it had rained before night, you establish what for you constitutes a truth: that no dew in the morning means rain before night. There is the possibility always that on this particular day it may not rain, even though the conditions are such as accompany the absence of dew and have preceded rain in the other cases. The chances are, however, that the particular instance will follow the rest of its kind, unless there exist new conditions, unobserved, which tend to counteract the conditions observed, or to exclude the particular instance from the class about which a generalization was inferred.

There is (1) the kind of inductive reasoning which examines all the particulars of a class before a generalization is reached, known as perfect induction, and (2) the kind which reaches a generalization while some particulars remain unexamined. The use of perfect induction is limited, because there are few cases where all the particulars of a class are accessible even if time permitted their examination.

In inductive argument the conclusion is stated first. This is the reversal of the mental process, but in presenting the argument, the recital of individual instances before the generalization would prove tedious and might thus fail to convince.

Note the following :

Although worms cannot be said to possess the power of vision, their sensitiveness to light enables them to distinguish between day and night; and they thus escape extreme danger from the many diurnal animals which prey on them. Their withdrawal into their burrows during the day appears, however, to have become an habitual action; for worms kept in pots covered by glass-plates, over which sheets of black paper were spread, and placed before a north-east window, remained during the day-time in their burrows and came out every night; and they continued thus to act for a week. No doubt a little light may have entered between the sheets of glass and the blackened paper; but we know from the trials with coloured glass, that worms are indifferent to a small amount of light.

Worms appear to be less sensitive to moderate radiant heat than to a bright light. I judge of this from having held at different times a poker heated to dull redness near some worms, at a distance which caused a very sensible degree of warmth in my hand. One of them took no notice; a second withdrew into its burrow, but not quickly; the third and fourth much more quickly, and the fifth as quickly as possible. The light from a candle, concentrated by a lens and passing through a sheet of glass which would intercept most of the heat-rays, generally caused a much more rapid retreat than did the heated poker. Worms are sensitive to a low temperature, as may be inferred from their not coming out of their burrows during a frost.

DARWIN: *Vegetable Mould and Earthworms.*

108. Deductive Reasoning. The second form of reasoning is the deductive. This reverses the order of the inductive and proceeds from the generalization to the specific case; it applies a general principle or established truth to the particular case under discussion. You saw that inductive argument draws

an inference about a whole class of objects, all of which have not been examined. Having attended several Yale-Princeton football games and found them interesting, you generalize and infer that all Yale-Princeton games are interesting. Deductive reasoning starts with this generalization about the class (Yale-Princeton games) and argues that the coming game will be interesting. The thought process is:

All Yale-Princeton games are interesting.

This is a Yale-Princeton game.

It will be interesting.

Deductive reasoning is convincing; for if the general conclusion is true about a whole class of objects, and the particular object can be proved to belong to that class, the conclusion in regard to the object named must be accepted. It is deductive reasoning which infers an effect from adequate cause, a deed from adequate motives.

109. The Syllogism. The logical form in which deductive argument is stated is called a syllogism. It consists of three parts: a *major premise* which makes a general statement about a class of objects; a *minor premise* which shows that a particular object, or a smaller group, belongs to the general class mentioned in the major premise; a *conclusion* which affirms that what is true of the general class as stated in the major premise is true of the particular object or group in the minor premise. The following is an example:

Major premise : All young people need outdoor exercise.

Minor premise : High school pupils are young people.

Conclusion : High school pupils need outdoor exercise.

110. The Enthymeme. Very few arguments are actually expressed in complete syllogistic form, except to show a fault in reasoning. One premise or the conclusion may be omitted when it is obvious enough to be taken for granted. A syllogism with one premise omitted is called an enthymeme. The reasoner, however, to be effective and clear in his argument, must keep the complete syllogistic form in mind.

111. Tests and Refutation of the Syllogism. In testing deductive argument, the syllogism should be examined to determine whether it is properly constructed. (1) Be sure that the minor premise is a particular case under the generalization laid down by the major premise. (2) Determine whether the syllogism has three terms and three only, and whether these are placed thus: a major term forming the predicate of the conclusion; a minor term forming the subject of the conclusion; and a middle term occurring in both premises but not in the conclusion. For example, in the syllogism given in § 109 the terms are

Major term : outdoor exercise.

Minor term : high school pupils.

Middle term : young people.

To refute deductive argument, the proper method is to show (1) of the major premise of the syllogism,

that the principle is not general; (2) of the minor premise, that the particular fact or group is not within the generalization of the major premise; (3) that the conclusion does not logically follow.

Note Burke's method of refuting the argument for force. Burke says:

America, gentlemen say, is a noble object. It is an object worth fighting for. Certainly it is, if fighting a people be the best way of gaining them.

The syllogism underlying his opponent's argument is this:

Major premise: Valuable colonies are best gained by force.

Minor premise: The American colonies are valuable.

Conclusion: The American colonies are best gained by force.

Burke does not accept the major premise. He shows that force is not the best method, by proving it temporary, uncertain, and without precedent; and that it impairs the object.

EXERCISE 30

1. What is wrong with the reasoning of the blind man in the following?

The Fifth, who chanced to touch the ear,
Said, 'E'en the blindest man
Can tell what this resembles most:
Deny the fact who can,
This marvel of an elephant
Is very like a fan!'

SAXE: *The Blind Men and the Elephant.*

2. Bring to class an example of inductive argument and one of deductive argument.

3. From the example of deductive argument you found for Ex. 2, write out one syllogistic form. Are there any examples of the enthymeme in the argument? The words *for*, *therefore*, and *because* introduce enthymemes.

4. Construct syllogisms from the following:

- (a) He must be a good student, for he wears a Phi Beta Kappa key.
- (b) This apple is sour : it is green and hard.
- (c) It will rain to-day, for the sky is overcast and clouded.
- (d) This pupil should drop a subject. His marks were all low last month.

5. Test the syllogisms you wrote in Ex. 4. Can any of them be refuted? Prove that they are correct in form.

6. Make a list of five universal propositions which would hold true under all circumstances.

7. Write an argumentative paragraph proving one of the following, and explain what form of reasoning you have used.

- (a) The possession of riches is detrimental to a young man.
- (b) Trades unions aid the cause of labor.
- (c) "George Eliot's characters are substantial living people."
- (d) Intercollegiate athletic contests are good advertisements for colleges.
- (e) Unselfish parents bring up their children to be selfish.

8. Analyze the following orally. Prepare to state the syllogistic forms, and to show method of refutation.

THE FALLACY OF THE BALANCE OF TRADE

MR. CHAIRMAN, I will now proceed to say a few words upon a topic, but for the introduction of which into this debate, I

should not have given the Committee, on this occasion, the trouble of hearing me. Some days ago — I believe it was when we were settling the controversy between the oil merchants and the tallow-chandlers — the *balance of trade* made its appearance in debate, and I must confess, sir, that I spoke of it, or rather spoke to it, somewhat freely and irreverently. I believe I used the hard names which have been imputed to me; and I did it simply for the purpose of laying the spectre and driving it back to its tomb. Certainly, sir, when I called the old notion on this subject nonsense, I did not suppose that I should offend any one, unless the dead should happen to hear me. All the living generation, I took it for granted, would think the term very properly applied. In this, however, I was mistaken. The dead and the living rise up together to call me to account, and I must defend myself as well as I am able.

Let us inquire, then, sir, what is meant by an unfavorable balance of trade, and what the argument is, drawn from that source. By an unfavorable balance of trade, I understand, is meant that state of things in which importation exceeds exportation. To apply it to our own case, if the value of goods imported exceed the value of those exported, then the balance of trade is said to be against us, inasmuch as we have run in debt to the amount of this difference. Therefore it is said that if a nation continue long in a commerce like this, it must be rendered absolutely bankrupt. It is in the condition of a man that buys more than he sells; and how can such a traffic be maintained without ruin? Now, sir, the whole fallacy of this argument consists in supposing that, whenever the value of imports exceeds that of exports, a debt is necessarily created to the extent of the difference; whereas, ordinarily, the import is no more than the result of the export, augmented in value by the labor of transportation. The excess of imports over exports, in truth, usually shows the gains, not the losses, of trade; or, in a country that not only buys and

sells goods, but employs ships in carrying goods also, it shows the profits of commerce and the earnings of navigation. Nothing is more certain than that in the usual course of things, and taking a series of years together, the value of our imports is the aggregate of our exports and our freights. If the value of commodities imported in a given case did not exceed the value of the outward cargo, with which they were purchased, then it would be clear to every man's common sense that the voyage had not been profitable. If such commodities fell far short in value of the cost of the outward cargo, then the voyage would be a very losing one ; and yet it would present exactly that state of things which, according to the notion of a balance of trade, can alone indicate a prosperous commerce. On the other hand, if the return cargo were found to be worth much more than the outward cargo, while the merchant, having paid for the goods exported, and all the expenses of the voyage, finds a handsome sum yet in his hands which he calls profits, the balance of trade is still against him, and, whatever he may think of it, he is in a very bad way. Although one individual or all individuals gain, the nation loses ; while all its citizens grow rich, the country grows poor. This is the doctrine of the balance of trade. Allow me, sir, to give an instance tending to show how unaccountably individuals deceive themselves and imagine themselves to be somewhat rapidly mending their condition, while they ought to be persuaded that, by that infallible standard, the balance of trade, they are on the high road to ruin. Some years ago, in better times than the present, a ship left one of the towns of New England with 70,000 specie dollars. She proceeded to Mocha, on the Red Sea, and there laid out these dollars in coffee, drugs, spices, and other articles procured in that market. With this new cargo she proceeded to Europe ; two thirds of it were sold in Holland for \$130,000, which the ship brought back and placed in the same bank from the vaults of which she

had taken her original outfit. The other third was sent to the ports of the Mediterranean, and produced a return of \$25,000 in specie and \$15,000 in Italian merchandise. These sums together make \$170,000 imported, which is \$100,000 more than was exported, and is therefore proof of an unfavorable balance of trade, to that amount, in this adventure. We should find no great difficulty, sir, in paying off our balances if this were the nature of them all.

WEBSTER: *Speech on the Tariff*, April 1 and 2, 1824.

9. Make a list of the points Burke refutes in the *Speech on Conciliation*. In each case, what is his method of attack and what are the points in refutation?

10. Criticise these arguments:

- (a) The liquor traffic produces these evils; prohibit the liquor traffic and you abolish the evils.
- (b) Slavery is a crime; therefore we demand the immediate and unconditional abolition of slavery.
- (c) Private property produces covetousness, industrial oppression, frauds, robberies, gambling; therefore abolish private property.

11. Prepare to discuss in class the arguments set forth by the people gathered at the "Rainbow" in Chapter VI of *Silas Marner*.

12. Bring to class the syllogism of an argument that you have recently heard and are able to refute; one in which the premises are so strong that you are unable to detect a flaw.

112. Questions of Fact, Theory, and Policy. Questions for argument are of three kinds: those of fact, theory, and policy.

1. Questions of fact aim to prove that a certain thing did or did not occur. In such questions it is

not known whether or not the disputed event has taken place. The Bacon-Shakespeare question is one of this kind.

2. Questions of theory are those which deal with the establishment of scientific laws, and with the application of statutes. These are technical in nature and have little to do with every-day affairs. Scientific truths are first matters of theory, and are accepted as facts only after sufficient proof is adduced.

EXAMPLE: Day and night are caused by the rotation of the earth on its axis.

3. Questions of policy are questions of right or expediency. They involve the determination of right courses of action, and of the best courses of action.

EXAMPLES:

(a) Coaching from the side lines should be prohibited in high school athletics.

(b) The United States government should subsidize her merchant marine.

NOTE. By what method of argument could each of these kinds of question best be proved?

113. Order of Arguments. It is desirable in argument, as in other forms of discourse, to arrange the material or proof in the order of climax so far as possible. This does not mean, however, that the weakest point should come first. The first argument should be one of the strongest and simplest, in order to secure interest and a ready understanding.

After the first point, arrange the material in the

order of climax, reserving for the last the strongest available argument, to make and fix the final impression. Be sure that each argument follows logically from those that precede, for this is a help both to reason and to memory. Following this principle of sequence, you should answer objections at the points where they would naturally arise in the minds of your audience.

Make use of frequent summaries, especially in oral argument, for they are useful (1) in insuring the proper emphasis of important points; (2) in holding the attention of the audience; (3) in assisting the understanding. Burke makes frequent recapitulation so that his points may not be lost sight of. Note the following summarizing paragraph from the *Speech on Conciliation*:

Then, Sir, from these six capital sources : — of descent ; of form of government ; of religion in the Northern Provinces ; of manners in the Southern ; of education ; of remoteness of situation from the first mover of government — from all these causes a fierce spirit of liberty has grown up.

114. The Parts of an Argument. Argument consists of three parts: the introduction, the body, and the conclusion.

The *introduction* consists of preliminary matter and should therefore be as brief as is consistent with a clear understanding of the question. Here you should state the subject of the argument, or the *proposition*, the point of view, and your plan of procedure, and give any explanatory matter or defi-

nition of terms that may be necessary to make clear the proposition. Bear in mind that the purpose of the introduction is to prepare the way for the question by giving necessary information and eliminating all side issues, to arouse interest, and to gain the good-will of the audience.

The *body*, or brief proper, contains all the proof, direct and indirect, stated in an orderly and logical way and as *convincingly* as possible. It contains also arguments in refutation. In arranging the proof (see again § 113), care must be taken that there is no break in the thought as you pass from point to point.

The *conclusion* is characterized by brevity and clearness, and consists of a short summary of the points established together with a final statement of the proposition as proved.

115. The Brief. A brief is the outline of an argument. After all material for your argument has been collected, if your argument, even though of the simplest kind, is to be well ordered, a written brief is necessary. In making the brief, you will sift your material and arrange it in orderly form so that the logical relationship between points is evident at a glance. Thus you can test your argument for clearness, soundness, and completeness. A brief should consist of the following points in outline:

I. INTRODUCTION.

1. History of the question.
2. Explanations and definition of any terms the meaning of which might not be clear.

3. Statement of any facts admitted by both sides.
4. Statement of the point at issue.

II. BRIEF PROPER.

1. Statement of the proposition.
2. Statement of the points supporting the proposition.
3. The evidence or proof supporting each point.
4. Statement of the points which can be refuted, together with the proof.

III. CONCLUSION.

1. Short summary of the points established.
2. Final statement of the conclusion reached.

The above outline gives the substance of a brief. As to the arrangement of the brief, observe the following points:

1. State all points, main or supporting, in complete sentences.

2. At the beginning of the brief proper, follow the proposition with the word *because*, which thus introduces each main heading supporting the truth of the proposition; and introduce each subheading by *for*, to show that it bears the relation of proof to the heading to which it is subordinate. The relation between subheadings and their headings should never be expressed by *hence* or *therefore*, for either word would invert the proper relationship and put the main statements in subordinate position. State each point in conclusion form.

3. Each heading or subheading should state a single point.

4. Points refuting objections to the proposition should be briefed as main points in proof; those refuting objections to details of proof should be taken up where they arise.

5. Place no proof in the introduction.
6. Let the conclusion be a mere summary of the steps in proof.

The principles stated above are illustrated in the following specimen brief :

Resolved : That the President of the United States should be elected by a direct vote of the people.

INTRODUCTION

- I. The question is one that has been much discussed and debated in connection with contested decisions of electors.
- II. The plans to be explained are the present plan and the proposed plan.
 - A. By the present plan the people do not cast their vote for the presidential candidate directly, but vote for delegates who constitute the electors, of whom each state has a definite number according to its population. These electors commonly vote as instructed but are not compelled to do so. They cast ballots for the candidate and elect the President for the people. That party in each state getting the greatest popular vote, receives all the electoral votes ; the loser has none.
 - B. By the proposed plan the people would cast votes directly for the presidential nominee. The greatest popular vote would win.
- III. The main issues, since the question is one of policy, are :
 - A. Is the present plan seriously defective ?
 - B. Will the proposed plan remedy the defects ?
- IV. The plan of argument is to prove
 - A. That the present system is seriously defective.
 - B. That the proposed plan will remedy the defects.

BRIEF PROPER

The President of the United States should be elected by a direct vote of the people ; because

I. The present electoral system is seriously defective ; for

A. It is not in accordance with the fundamental principles of liberty ; for

1. Free government and liberty demand that the will of the people be followed, but the electors may or may not follow the will of the people.

B. The results of the electoral vote may be contrary to the popular vote ; for

1. Samuel Tilden received the greatest popular vote, but Hayes was elected by the electors.

C. It is unfair to the minority party ; for

1. The minority party receives no credit for the votes cast. For example, suppose in New York State there are 700,000 Republican votes and 600,000 Democratic. The Republican party receives 39 electoral votes ; the Democratic party none. Suppose again New York State goes Republican by 25,000 votes, thereby giving 39 Republican electoral votes, while Georgia goes Democratic by 50,000 votes, thereby giving 13 electoral votes. There would be a popular Democratic majority of 25,000, but an electoral Republican majority of 26.

D. It limits the campaign to the larger states ; for

1. As shown by the above example the larger states, like New York, hold the balance of power.

2. Party leaders naturally give chief attention to the states with the greatest electoral vote ; for

(a) It is the electoral votes which count in the election of the President.

II. Popular election would remove existing evils ; for

- A. It would be in accordance with the fundamental principles of liberty; for
 - 1. It places the choice and responsibility in the hands of the people directly.
 - B. It will do away with the possibility that the popular vote may be foiled; for
 - 1. The vote would be cast directly.
 - C. It would be fair to the minority; for
 - 1. Every vote would count in the election.
 - D. The campaign would not be limited to the larger states; for
 - 1. The object would be to secure popular votes, not electoral votes; and a vote in Georgia would count the same as a vote in New York.
- III. REFUTATION. The argument that the people are not competent to vote for the President does not hold; for
- A. It is obsolete, applying to conditions as they existed in 1780, not in 1912.
 - B. It is contrary to the whole principle of democratic government.

CONCLUSION

- I. Therefore, since the present system has been shown to be seriously defective in that
 - A. It is not in accordance with the fundamental principles of liberty;
 - B. The results of the electoral vote may be contrary to the popular vote;
 - C. It is unfair to the minority party; and
 - D. It limits the campaign to the larger states; and since the proposed system would remove these defects, the President of the United States should be elected by popular vote.

EXERCISE 31

1. Classify all propositions given in the Exercises of this chapter according to the classification discussed in § 112, p. 206.

2. Add any further points you can to the proof given in the specimen brief in § 115. Write the brief for the negative.

3. Give orally arguments for or against the following, reciting from a brief which you have prepared. Criticise the oral recitations for content and arrangement of arguments.

(a) Examinations are a fair test of scholarship.

(b) Capital punishment should be abolished.

(c) The high school course of study should be determined by the demands for entrance to college.

(d) That tree was struck by lightning.

4. What method of proof did you use in each of the arguments in Ex. 3? (See again §§ 100-105, pp. 187-194.)

5. Write the complete brief for one of the following questions, and the brief for the introduction of the other two:

(a) Resolved that the United States should neutralize the Panama Canal.

(b) Women should have the same suffrage rights as men.

(c) United States senators should be elected by the people.

6. Write the argument which seems strongest to you for or against one of the propositions in Ex. 5.

116. Persuasion. After the brief has been worked out and you feel sure that your proofs are conclusive and arranged in the best way to insure agree-

ment, there still remains, in questions of policy especially, one matter for careful consideration. That is how to prepare your audience, not only to agree with you, but to be moved to act in accordance with your wishes. This involves *persuasion*. Argument appeals to the intellect; persuasion to the feelings and emotions. In questions involving human conduct, you must aim for something more than the mere intellectual acceptance of your premises; for men are constantly accepting principles which they do not carry out in action. Therefore your appeal must be directed to arouse the feelings and emotions of your audience so that they will put their convictions into action.

Persuasion and argument go together, the one preparing the way for the other. With an audience indifferent or hostile either to speaker or to subject, the function of persuasion is first to make an appeal that will win sympathy at the outset. Then is there opportunity for conviction. The second function of persuasion is to retain this sympathy, and to stimulate interest throughout the presentation of proof. In the third place, through persuasion the speaker makes a final appeal which will leave a compelling influence, an impulse toward a certain line of action.

It should be remembered that persuasion never means creating an unfair prejudice toward speaker or subject or against opponent. Creating an unfair prejudice is not a legitimate means of convincing; it is not honest, and, as Burke says, "Plain good intention,

which is as easily discovered at the first view as fraud is surely detected at last, is, let me say, of no mean force in the government of mankind." Genuine conviction in a worthy cause is in itself persuasive.

Examine the following :

(1) It is with reluctance that I rise to express a disapprobation of any one article of the plan, for which we are so much obliged to the honorable gentleman who laid it before us. From its first reading I have borne a good will to it, and in general wished it success. In this particular of salaries to the executive branch, I happen to differ ; and as my opinion may appear new and chimerical, it is only from a persuasion that it is right, and from a sense of duty, that I hazard it. The committee will judge of my reasons when they have heard them, and their judgment may possibly change mine. I think I see inconveniences in the appointment of salaries ; I see none in refusing them, but, on the contrary, great advantages.

FRANKLIN : *Before the Constitutional Convention.*

(2) Mr. President, I know how imperfectly I have stated this argument. I know how feeble is a single voice amid this din and tempest, this delirium of empire. It may be that the battle for this day is lost. But I have an assured faith in the future. I have an assured faith in justice and the love of liberty of the American people. The stars in their courses fight for freedom. The Ruler of the heavens is on that side. If the battle to-day go against it, I appeal to another day, not distant and sure to come. I appeal from the clapping of hands and the stamping of feet and the brawling and the shouting to the quiet chambers where the Fathers gathered in Philadelphia. I appeal from the spirit of trade to the spirit of liberty. I appeal from the Empire

to the Republic. I appeal from the millionaire, and the boss, and the wire-puller, and the manager, to the statesman of the elder time, in whose eyes a guinea never glistened, who lived and died poor, and who left to his children and to his countrymen a good name, far better than riches. I appeal from the Present, bloated with material prosperity, drunk with the lust of empire, to another and a better age. I appeal from the Present to the Future and to the Past.

SENATOR HOAR: *Philippine Question.*

117. Debate. In preparing for a debate several principles should be kept in mind.

1. Choose a debatable subject, one which has two fairly plausible sides, that will give each group of speakers approximately the same chance to apply the principles of argumentation. The best subjects are those of policy or expediency, for they test both the reasoning and the persuasive powers of the debaters. Avoid questions for which a final conclusion is practically an impossibility; those which give opportunity for little more than discussion over definitions; and those that are not so carefully narrowed as to involve only a single subject — otherwise the issues are manifold and the arguments may not meet. Finally, choose a subject that has interest.

2. Word the question so carefully that it will have the same meaning to both sides; otherwise the two sides will have different questions in mind and the arguments will not meet. It is well for the debaters to hold a preliminary meeting for the purpose of making sure that both sides have a common understanding of the question.

3. Take, if possible, the side of the question you believe to be right. Sincerity in itself is a strong argument. If you have strong convictions either way, keep in mind that

the purpose of debate is to arrive at the truth, to weigh and test arguments. Your attitude should not be prejudiced ; you should be willing to change your opinion if the arguments indicate that the other side is in the right.

4. In collecting material, remember that much assistance can be gained by talking freely with others about the particular proposition you are to debate, and the general subject to which it belongs. This assistance is twofold. In the first place, you hear the opinions of others and test your own ; and in the second place, many articles in newspapers, books, and magazines will be suggested for your reading. Learn to use the various indexes to periodicals in the library, and read widely on both sides of the question. Prepare to debate the particular issue and nothing else. Work out in detail the strong arguments on your side of the question. Consider what arguments may be offered against you ; be prepared to withstand attack and to know the weak points in the arguments of the opponent's side.

5. After you have all your material together, and have grouped and sifted your notes until the main issues of the question are apparent, prepare a careful brief ; and from this brief, practice delivering the argument.

6. Since debate requires team work and division of labor, the question must be carefully divided so that each person has his own particular part. In general, the first speaker on each side defines the issues, states his position, outlines the course of the argument for his side, preparing the way for the arguments of his colleagues, and then proceeds, if time allows, to the support of the main question. The second speaker on each side carries on the argument, bringing out the particular points he is to establish. The third speaker presents the final points which

clinch the argument. Each speaker should not only be thoroughly familiar with the special phases of the subject treated by his colleagues, but should have also detailed and accurate knowledge of his own particular division of the subject.

7. In rebuttal or refutation, the leader of the negative usually speaks first and the leader of the affirmative last. Each should be alert and quick to point out weaknesses in his opponents' arguments, and ready to defend his own side of the question in whatever points it is attacked. Finally, the last speaker must bring the debate to a close by summarizing the arguments and definitely stating what has been proved from his point of view.

8. In the debate remember that the attitude between opponents should be courteous; resist any temptation to be sharp or sarcastic. A calm, earnest delivery, free from oratorical flights, is the most convincing.

9. Reproduce exactly, in restating the arguments of opponents. This is a difficult thing to do and requires practice, but the effort is quite worth while.

10. Quotations should be accurate, and should be pertinent and applied fairly. Avoid long quotations, for they break the continuity of the argument.

11. Memorize the brief, not the arguments. The language used in the debate should be extemporaneous, for an argument delivered in memorized language will lack the force and spontaneity which result from the inspiration of the hour.

EXERCISE 32

1. Study the speeches of Brutus and Antony as indicated on page 220. Which is argumentative? Which per-

suasive? Give your reasons. Point out the arguments in the one and the elements of persuasion in the other.

Brutus. Romans, countrymen, and lovers! hear me for my cause; and be silent that you may hear:

I do entreat you, not a man depart,
Save I alone, till Antony have spoke.

Antony. Friends, Romans, countrymen, lend me your ears;
I come to bury Cæsar, not to praise him.

Now let it work! Mischief, thou art afoot,
Take thou what course thou wilt. — *Julius Cæsar*, III, ii.

2. Prepare a brief for a class debate on one of the following:

- (a) Church property should be exempt from taxation.
- (b) The United States should grant independence to the Philippines before 19—.
- (c) Secret societies should not be permitted in high schools.
- (d) Labor organizations promote the best interests of workmen.

3. Bring to class a selection found in your reading containing elements of persuasion. Discuss its effectiveness.

4. Write an appeal to a high school audience to support the athletic association.

5. Bring to class two good propositions on questions of general interest. State, in general, what the main arguments are for and against each question, and be prepared to give general references where the subject may be looked up.

6. Point out examples of persuasion in Burke's *Speech on Conciliation*.

7. Write the brief and prepare to give orally one supporting and one opposing argument for each of the following :

- (a) Manual training should be introduced into all high schools.
- (b) Signboard advertising should be abolished.
- (c) The system of direct primary nominations is preferable to that of nomination by caucus and convention.
- (d) Voting should be made compulsory.
- (e) Civics should be a required subject in all high schools.

8. Write an article for a local newspaper setting forth your arguments for or against one or more of these subjects :

- (a) The municipal ownership of the waterworks system of your city or village.
- (b) The establishment of public playgrounds.
- (c) The building of state highways.
- (d) The teaching of sewing in the public schools.
- (e) The levying by Congress of an income tax for raising revenue.
- (f) The membership of every high school student in a village (town or city) improvement society.

9. Write a carefully worded proposition and a complete brief for one of the topics in Ex. 8.

10. Arrange the arguments in the brief written in Ex. 9, as you think they should be distributed among three debaters.

CHAPTER VIII

CRITICISM

118. What is Literature? In a broad, literal sense, all writing is literature — history, science, poetry, fiction, all recorded language. In a narrower sense, that writing which seeks chiefly to record facts and to spread and preserve information — such as catalogues, records, history, science, textbooks of any kind — is distinguished from literature. This recital of fact may, of course, become the basis for literary effort, since all genuine literary work must rest on a basis of fact. But the mere statement itself is not necessarily and intentionally literary. On the other hand, if the purpose of the writer is to portray life and to give pleasure, the result is likely to be literature. The life portrayed must reflect experiences and emotions common to all times and places. The form, moreover, must be artistic, giving pleasure by its proportion, by its beauty of phrase, and by its harmony of sound. It must appeal to all time and to many places; the writing must, in fact, have universal qualities in order to become literature.

A piece of writing that appeals to succeeding generations is a classic in its own language; and one that appeals to different nations throughout many generations is a world classic. Thus we may

name Tennyson's *Idylls of the King* and George Eliot's *Adam Bede* among English classics, while among the world classics are the *Iliad*, Goethe's *Faust*, the Bible, *Don Quixote*, and Shakespeare's dramas.

119. What is Criticism? The purpose of criticism is the understanding of literature and the enjoyment of the literary form. The life portrayed, the subject matter of the book, may be involved in experiences and emotions that are obscure or unknown. Criticism undertakes their interpretation. The life may be expressed in characters whose actions are puzzling and whose habits are strange. Criticism should be able to clarify and explain, and try the actions portrayed by the touchstone of reality. Or again, life may be represented through the conflict of passions, or the balancing of emotions. Criticism will weigh the purposes and determine character by the springs of action.

Criticism always tries to penetrate the inner and hidden secrets of the life portrayed. The reader seeks to identify universal truth and beauty with particular forms of truth and beauty within his own experience; that is, you cannot get full value out of a piece of writing until you have weighed and measured it by your own experience and emotions. Criticism at its best is therefore severely personal to each reader; but our personal criticism is greatly aided by the criticism of others who can bring great thoughts, great motives, and deep emotions within

our grasp. Sometimes, too, our minds do not respond to certain appeals until some critic has made us sensitive to peculiar phases of thought and feeling; for great literature is profound and infinite in its appeal. We draw from it only to the extent of our individual capacities for thought and feeling.

With an understanding of the matter of literature, should come a sensitiveness for its external beauty of form. The structure of a piece of writing should be such that all parts contribute to the general effect. If you do not feel the unity of form in sentence, paragraph, and chapter, your pleasure is only partial at best. Your criticism searches for this unity and, having found it, makes possible a keener enjoyment of the whole. Beauties of phrase may escape your attention, either because the metaphor is new and strange, or because you cannot penetrate its thought. You should cultivate, in reading, the power to mark each unusual turn of thought and to dwell upon each well-turned phrase. Great literature abounds in striking metaphors. Even common words acquire new meanings as they pass through the mint of great minds. There is a happy mating of familiar words to form eternal phrases. Pope, Milton, Shakespeare, Tennyson, and many others have contributed beauties of expression to our language:

The feast of reason and the flow of soul. — POPE.

The sessions of sweet, silent thought. — SHAKESPEARE.

The baffling eastern scout, the morn. — MILTON.

In notes with many a winding bout
Of linked sweetness long drawn out. — MILTON.

The short and simple annals of the poor. — GRAY.

Men may rise on stepping-stones
Of their dead selves to higher things. — TENNYSON.

This beauty of phrase is worthy of careful study ; as your understanding deepens, your pleasure as a reader increases. These phrases often refuse to yield their full measure of enjoyment until their beauty of form and grandeur of thought are revealed. It is, then, the purpose of literary study to bring to the reader's attention the excellence of form and content, to lead the way for the uninitiated by inviting him to hear, to see, to understand, to enjoy.

120. The Matter and the Form. Criticism has to do with both subject matter or sentiment, and the form. You may ask regarding the contents of literature *whether it is true to life*. The purpose of the author will determine how far his writing shall be faithful to real life, how far it shall construct an ideal of life ; and it is the critic's function to discover the author's purpose through his work.

When the author has formulated his purpose, it still remains to choose the literary form. The work should assume that form which is best suited to convey the thought with a maximum of ease and pleasure to the reader. A book on the science of agriculture, for example, should not be cast in poetic form. Character delineation cannot be accomplished

adequately by verbal description alone; the dialogue and action of the drama are better suited for this purpose. Descriptive writing is well adapted to express the beauties of inanimate nature. In so far as the reader insists upon harmony between form and content, he is establishing for himself a fine sense of discrimination. The uncritical reader may lose himself in the reaches of thought or in the intricacies of form, but thoughtful reading shows their interrelation and thereby proves its value.

121. The Standard of Judgment. A correct taste for literary excellence is partly instinctive, partly acquired. Some capacity for the enjoyment of beauty in language must be innate. It is safe to say that no one is without all sense of value in words. Rhythm, cadence, imagery, give pleasure to the dullest and least cultivated. Upon this native sensitiveness may be built a standard of trustworthy judgment through wide reading. Much reading makes comparison possible. As experience with life deepens and knowledge of human nature increases, it becomes continuously more easy to judge whether a book squares with the truth. The right standard of literary judgment must therefore rest in genuine, first-hand experience with life as well as in voluminous reading. The poet Pope's directions are excellent:

You then whose judgment the right course would steer,
Know well each ancient's proper character;
His fable, subject, scope in every page;
Religion, country, genius of his age;

Without all these at once before your eyes,
Cavil you may, but never criticise.
Be Homer's works your study and delight,
Read them by day, and meditate by night ;
Thence form your judgment, thence your maxims bring,
And trace the Muses upward to their spring.

POPE : *Essay on Criticism.*

122. The Author's Personality. Behind every piece of writing is a life, a person, a man or woman. The particular view of life portrayed by any book depends largely upon the personality of the writer. Great writing lays open a broad view of life common to all men, but this universal life must come to the reader through the individual life of the author. He can represent life only as he has experienced life. Every mood, every passion, every emotion, every motive, is measured in terms of his personal experience before he embodies it in the imaginary person of the printed page. The test of reality therefore goes home to the personality of the author. Artificial moods, borrowed motives, sham passions, and unreal emotions, which are ascribed to characters, betray themselves readily. They lie unattached in the pages of literature without becoming integral parts of the characters to whom they are ascribed. The writer need not be, probably rarely is, in the particular mood which he assigns to a character at the time he writes; but he must intimately know the mood in order to make it real in his character.

The thoughtful reader demands of the people

within books that their lives shall be consistent ; that their characters shall have sufficient basis ; that their motives shall result in logical action ; and that their actions shall have sufficient motive. This impress of genuineness can come only through contact with the author's own personality.

123. Biography and Criticism. In reading, then, it is important to know much about the writer's personality, about his experiences, his character, his training, his view of life, and his purpose in writing. Such knowledge will illuminate any author's work, because all literature is in some degree autobiographical, and some is wholly so. The biography of Dickens is largely contained in his *David Copperfield*, and Carlyle's condition of bodily health is the only adequate explanation of much that he wrote. So completely do men write themselves into their books that where we have lost the records of their lives, as in the case of Homer or Shakespeare, we boldly proceed to reconstruct their lives out of their books. But the greatest writers have succeeded in concealing their personal histories in the universal life. These are our great books. Homer, the man, is barely more than a myth ; Shakespeare, the man, is little known. These great natures have mirrored the universal experiences of mankind so that a reconstruction of their lives results in a superman.

124. The Experiences of the Writer. Those events of which we have been an integral part, give us knowledge, ideas, memories, and emotions. A per-

son who has always lived in luxury has no experience, no personal memories, no concrete ideas, about a life of abject poverty. Such a book as *Up from Slavery* must come out of an experience like that of Booker T. Washington, who has traveled the road described. Whittier's *Snowbound* came out of a New England experience. Cooper's *Sea Tales* could come only out of an extended career at sea; and *The Legend of Sleepy Hollow* could come only out of an intimate acquaintance with Dutch legends and Dutch life. Experience gives knowledge; and knowledge, quickened by imagination, creates literature. There was creative power behind the experience that made Tennyson's *In Memoriam* possible. When the fertile imagination sets up new and ideal combinations from actual experiences, it becomes the power that produces literature.

125. The Character of the Writer. Two writers may use the same experiences as a basis of literary effort, yet differ widely in the treatment. This variation in the result is due to the difference in the character of the authors. Any creative writing is the product of experience and character. The character of the writer will determine what incidents he will select from a multitude of events for portrayal. The same subtle, personal force will determine the peculiar interpretation these selected incidents shall have, and where the points of emphasis shall be laid. In proportion, then, as the writer is serious or

frivolous, broad or narrow, noble or petty, will the product be great or trivial.

The great poet oftentimes has lived his great poems. The great dramatist fashions his great characters out of the manifold phases of his own great character. Nobility and truth have been characteristic of the world's great writers. Plato, Milton, Wordsworth, Tennyson, Goethe, Longfellow, Emerson, were all men of high character. Brilliancy of diction and skill in rhetorical refinement must fashion the formal beauty of literature; and to some this is the whole of literature. But diction and rhetorical skill alone cannot supply the great elements of strength which character gives. Alexander Pope, Lord Byron, and Heinrich Heine, each had brilliancy and skill, but lacked somewhat the high character that produces the abiding qualities of great literature. Great books usually have their root in great and good men.

126. The Writer's View of Life. All literature portrays some phase of human life. Since this life has infinite variety, no one book can adequately picture all of it or much of it. Each writer selects those elements which he understands. He upholds those theories which are true and real to him. For these reasons it is extremely important to know what views are held by the writer of the book you read. You will ask of Milton, What is the meaning of human existence? Of Wordsworth, What is the meaning of nature? Of Spencer, Whence came this universe?

And each gives his answer through his work in accordance with his view of life. The cheer of Stevenson and the gloom of Carlyle find explanation in the same way; the former, in spite of suffering, saw life through the optimist's eyes; the latter was often without hope. One writer may believe that, on the whole, good triumphs over evil; another will maintain that evil must ultimately prevail; and their writings will be unintelligible until you get at their point of view.

The experiences which supply the materials out of which a writer creates his men and women, are modified by his philosophy of life. If his philosophy is prevalently sane, his favorite creatures will be hopeful, cheerful, and constructive. His men and women will seek to benefit their time and place in accordance with high ideals. If his philosophy is morbid, his favorite creatures are likely to be despondent and cynical. His men and women will emphasize the sad features of life without seeking the amelioration of the common lot. The writer's philosophy of life gives tone to his book.

127. The Purpose of the Writer. It is the business of criticism to find out the purpose of the writer, whether it is earnest or playful, serious or satirical, didactic or entertaining. The author may be classified as Moralist, Humorist, Satirist, Realist, or Idealist. The Moralist proposes to teach, his lesson being right conduct. His characters and incidents all point a moral. The Humorist selects his incidents from the

foibles of mankind, and by gentle humor and happy characterization seeks to show the funny side of things. His prime object is to give pleasure, but the moral is always involved. Without the moral, such writing becomes nonsense. The Satirist likewise seeks his incidents from the weaknesses of mankind, but he seeks to warn against them by exaggerating them. He teaches by showing horrible examples and gives pleasure by the keenness of his wit. The Realist presents life as it is. He is faithful to the reality, believing that we learn by honestly facing the facts of life. He gives pleasure by his fidelity to detail, but pleasure is secondary to truth. The Idealist represents life as it ought to be, believing that the errors of real life will be corrected and avoided when man knows the ideal truth and right. Clearly, then, literature must be judged in the light of the author's purpose.

128. The Mood of the Writer. A work may be conceived in mirth, as was "L'Allegro" by Milton and *The Autocrat of the Breakfast Table* by Holmes. Or it may be conceived in piety, as was *The Vision of Sir Launfal* by Lowell; in seriousness, as was "Il Penseroso" by Milton; or in deep religious mood, as was *Paradise Lost*. The critic must seek to enter into the mood in which the writer planned the work.

129. Impersonal Writing Impossible. No writer can wholly detach himself from his creations. His characters are necessarily conceived in the light of his own experiences, and their emotions are necessarily

emotions that have at some time been comprehended by him. Man is a multitude of personalities. In thought, he is in succession hero, villain, idiot, savant, mere man, and superman. What he is at any given time depends upon the composite of circumstances bearing upon his character. He can for this reason create from his multiple personality a series of characters by running the gamut of emotions and transferring them to his creatures. But himself he cannot detach. All writing is intensely personal, never wholly impersonal. It is autobiographical when the author is confining himself wholly to his prevailing personality or to his best conception of himself. When he is revealing his ideal self or his conquered self, his writing will appear more detached, but it will not be impersonal.

130. **Style.** Every mature writer has well-defined habits of expression. He shows individuality in his speech, by using certain words and phrases in a way that is characteristic of him. A phrase receives the stamp of his workmanship by a peculiar meaning. Preference is shown for certain synonyms, or a word receives an individual use. These uniform variations from the speech of other persons give distinction to his work. We say of a quotation from a writer whom we know, "It sounds just like him." That is, we recognize a word or phrase or turn of thought that is peculiar to him. This peculiarity of language by which we recognize the individual writer, is called style.

It has been said that "The style is the man." Style

is the habit of the writer. We speak of a *clear* style, a *forceful* style, an *attractive* style, an *ornate* style, a *great* style. We mean that the writer expresses himself clearly; that he habitually uses forceful language; that his language is characteristically pleasing; that he uses many picturesque and striking words. In a great style, or "grand style," the thought moves rapidly, always aided and never hindered by the language; the imagery of words is elevated and individual; the language is simple; the ideas clearly expressed. Style will be according to the habits of thought, growing unconsciously out of the writer's individuality through free and natural self-expression.

131. Syntax and Grammar. Criticism will sharply insist upon grammatical correctness.

EXERCISE 33

1. Criticisms are given below of Shakespeare, Milton, and George Eliot. Familiarize yourself with the lives of these authors, and determine, so far as you can, whether the criticisms are just:

- (a) Does the critic try to bring out the truth?
 - (b) Does he help you to understand the author?
 - (c) Does he criticise the matter or the form?
 - (d) Is the criticism broad or petty?
 - (e) Is his judgment sound?
 - (f) Has the critic brought out the author's personality?
 - (g) Does he understand the author's point of view?
- His purpose?
- (h) Is the critic's standard of judgment correct?

(1) Emerson on Shakespeare.

Shakespeare has no peculiarity, no importunate topic; but all is duly given; no views, no curiosities; no cow-painter, no bird fancier, no mannerist is he: he has no discoverable egotism; the great he tells greatly; the small, subordinately. He is wise without emphasis or assertion; he is strong as nature is strong, who lifts the land into mountain slopes without effort, and by the same rule as she floats a bubble in the air, and likes as well to do the one as the other. This makes that equality of power in farce, tragedy, narrative, and love-songs; a merit so incessant, that each reader is incredulous of the perception of other readers.

(2) Samuel Johnson on Milton.

One of the poems on which much praise has been bestowed, is "Lycidas": of which the diction is harsh, the rhymes uncertain, and the numbers displeasing. What beauty there is we must therefore seek in the sentiments and images. It is not to be considered as the effusion of real passion: for passion runs not after remote allusions and obscure opinions. Passion plucks no berries from the myrtle and ivy, nor calls upon Arethuse and Mincius, nor tells of rough satyrs and "fauns with cloven heel." Where there is leisure for fiction, there is little grief.

(3) Edward Eggleston on George Eliot.

What peculiarities of George Eliot's are likely to leave a strong impress after her? I answer, she, of all novelists, has attacked the profound problems of our existence. She has taught that the mystery worthy of a great artist is not the shallow mystery device, but the infinite perspective of the great, dark enigmas of nature; that there is a deeper interest in human life seen in the modern, scientific daylight, than in life viewed through a mist of ancient and dying superstitions; that the interest of human character transcends the interest of invented circumstances; that the epic story of a hero and a heroine is not so grand

as the natural history of a community. She, first of all, has made cross sections of modern life, and shown us the busy human hive in the light of a great artistic and philosophic intellect.

(4) Addison on Milton.

It is requisite that the language of an heroic poem should be both perspicuous and sublime. In proportion as either of these two qualities is wanting, the language is imperfect. Perspicuity is the first and most necessary qualification; insomuch that a good-natured reader sometimes overlooks a little slip even in the grammar or syntax, where it is impossible for him to mistake the poet's sense. Of this kind is that passage in *Milton*, wherein he speaks of Satan, —

God and his son except,
Created thing nought valued he nor shunned, —

and that in which he described Adam and Eve, —

Adam the godliest of men since born
His sons, the fairest of her daughters Eve.

(5) Johnson on Shakespeare.

Shakespeare is, above all writers, at least above all modern writers, the poet of nature; the poet that holds up to his readers a faithful mirror of manners and of life. His characters are not modified by the customs of particular places, unpracticed by the rest of the world; by the peculiarities of studies or professions, which can operate but upon small numbers; or by the accidents of transient fashions or temporary opinions: they are the genuine progeny of common humanity, such as the world will always supply, and observation will always find. His persons act and speak by the influence of those general passions and principles by which all minds are agitated, and the whole system of life is continued in motion. In the writings of other poets a character is too often an individual: in those of Shakespeare it is commonly a species.





Munkacsy

BLIND MILTON DICTATING PARADISE LOST TO HIS DAUGHTERS

From the Painting in the Public Library, New York

2. Bring to class criticisms of recent books. Weigh the criticism and determine its value.

3. Make a list of papers and periodicals in which book reviews and literary criticism find regular place.

4. Bring to class a specimen of dramatic criticism from your daily paper, and be prepared to defend it or to correct it.

EXERCISE 34

1. Below are given quotations from Milton, Goldsmith, Addison, and Irving. Familiarize yourself with the chief points of interest in the lives of these authors. Determine the following points of criticism so far as they apply to each passage:

(a) What is the author's purpose: to please? to instruct? to persuade?

(b) Is the mood serious, satirical, playful, gloomy?

(c) Do you recognize the author's personal experience?

(d) What is shown concerning his character?

(e) What is the view of life, hopeful or despondent?

(f) Is the style notably clear, obscure, forceful, ornate, pleasing, heavy, rapid, striking?

(g) Is the form suited to the sentiment?

(h) Is the sentiment true?

- (1) When I consider how my light is spent
Ere half my days, in this dark world and wide,
And that one talent which is death to hide
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest he returning chide;
"Doth God exact day-labor, light denied?"
I fondly ask. But Patience, to prevent
That murmur, soon replies, "God doth not need

Either man's work or his own gifts. Who best
Bear his mild yoke, they serve him best. His state
Is kingly : thousands at his bidding speed,
And post o'er land and ocean without rest ;
They also serve who only stand and wait."

MILTON: *On his Blindness.*

- (2) Sweet was the sound, when oft at evening's close
Up yonder hill the village murmur rose ;
There, as I passed with careless steps and slow,
The mingling notes came softened from below ;
The swain responsive as the milkmaid sung,
The sober herd that lowed to meet their young ;
The noisy geese that gabbled o'er the pool,
The playful children just let loose from school ;
The watchdog's voice that bayed the whispering wind,
And the loud laugh that spoke the vacant mind ;
These all in sweet confusion sought the shade,
And filled each pause the nightingale had made ;
But now the sounds of population fail,
No cheerful murmurs fluctuate in the gale,
No busy steps the grass-grown footway tread,
For all the blooming flush of life is fled.

GOLDSMITH: *The Deserted Village.*

- (3) We were separated by a storm in the latitude of seventy-three, insomuch that only the ship which I was in, with a Dutch and French Vessel, got safe into a creek of Nova Zembla. We soon observed, that in talking to one another we lost several of our words, and could not hear one another at above two yards distance, and that too when we sat very near the fire. After much perplexity, I found that our words froze in the air, before they could reach the ears of the persons to whom they were spoken. I was soon confirmed in this conjecture, when, upon the increase

of the cold, the whole company grew dumb, or rather deaf ; for every man was sensible, as we afterwards found, that he spoke as well as ever ; but the sounds no sooner took air than they were condensed and lost. It was now a miserable spectacle to see us nodding and gaping at one another, every man talking, and no man heard.

We continued here three weeks in this dismal plight. At length, upon a turn of wind, the air about us began to thaw. Our cabin was immediately filled with a dry clattering sound, which I afterwards found to be the crackling of consonants that broke above our heads, and were often mixed with a gentle hissing, which I imputed to the letter *s*. I soon after felt a breeze of whispers rushing by my ear ; for these immediately liquefied in the warm wind that blew across our cabin. These were soon followed by syllables and short words, and at length by entire sentences, that melted sooner or later ; so that we now heard everything that had been *spoken* during the whole three weeks that we had been *silent*, if I may use that expression. The whole crew was amazed to hear every man talking, and see no man opening his mouth. In the midst of this great surprise we were all in, we heard a volley of oaths and curses uttered in a very harsh voice, which I knew belonged to the boatswain, who had taken his opportunity of cursing and swearing at me, when he thought I could not hear him.

I must not omit the names of several beauties, which were heard now and then, in the midst of a long sigh that accompanied them ; as, "Dear Kate !" "Pretty Mrs. Peggy !" "When shall I see my Sue again !" This betrayed several amours which had been concealed until that time, and furnished us with a great deal of mirth in our return to England.

ADDISON : "Frozen Words," adapted from *The Tatler*.

(4) Oh, the grave ! the grave ! It buries every error, covers every defect, extinguishes every resentment. From its peaceful

bosom none but fond regrets and tender recollections. Who can look down upon the grave even of an enemy, and not feel a compunctious throb that he should ever have warred with the poor handful of earth that lies mouldering before him? But the grave of those we loved, — What a place for meditation! There it is we call up, in long review, the whole history of virtue and gentleness, and the thousand endearments lavished upon us, almost unheeded, in the daily intercourse of intimacy; there it is that we dwell upon the tenderness, the solemn, awful tenderness of the parting scene.

WASHINGTON IRVING.

2. Read the Gettysburg Address. Write a criticism following the outline suggested above in 1 (a)–(h).

3. Bring to class an editorial which merits adverse criticism.

4. Select a poem from the magazines of the current month, and determine whether it is likely to hold an important place in our body of English poetry.

5. Criticise a short story selected from recent magazine literature.

6. Make a list of modern authors with whose works you are familiar.

(a) Which writer is most autobiographical? Most true to life?

(b) Which of these books are likely to become English classics?

(c) Which writer has the sanest view of life?

7. Name one or more plays that appear to you to be well constructed. Criticise the sentiments and the development of the action.

8. Name the points of weakness in the so-called yellow fiction. Has it any points of strength?

CHAPTER IX

LITERARY FORMS

132. Early Beginnings. Literature has been an early achievement of those nations which have excelled in it. The book of *Genesis* antedates all our knowledge of the history of the Hebrew nation; the *Iliad* and the *Odyssey* grew out of the life of Greece long before its recorded history begins; the *Nibelungen Lied* is the mythical song of prehistoric Germany; and the *Beowulf* takes us back before the dawn of English history. In these nations a love for *song* and *story* appeared before written language was known; their songs and stories have been perpetuated by oral tradition and have later received fixed forms in writing and print.

133. The Literary Impulse. Two impulses are behind all literature: a keen desire for self-expression, and a love for beauty of form.

The sentiments that form the body of literature rest broadly upon human character and experience. (See pp. 228-229.) What we are, what we feel, what we give and receive in social intercourse, what is awakened in us by natural surroundings—whatever enters into our experiences becomes a part of ourselves. Imagination seizes upon our consciousness to mold and quicken. Then comes the instinc-

tive desire to recreate and express. Man longs to share his emotions, his fancies, his thoughts, his aspirations,— he longs to give himself to others because he is social. This desire for self-expression is the spring of literature.

It is a notable fact that the earliest literary remains of every people are in the form of poetry. This seems to show that early literature was closely related to music. Self-expression was first rhythmic, and therefore literature was first poetry. Emotion entered into self-expression as a matter of course, and this determined the form of expression. We may readily believe that the pleasure of the hearer, as well as that of the singer or reciter, consisted in large measure in the form of expression—the rhythm, cadence, and even intonation. On this pleasure in external beauty of form is based literary workmanship; out of it has grown a variety of literary forms, each developed and perfected by art to please first the hearer and in later day the reader.

134. Forms of Poetry. Both sentiment and art have helped to shape the forms of poetry. The sentiment demands a harmonious form in which thought and feeling and beauty may come to fullest expression. This seeking after the fittest form for the bodying forth of poetic feeling has given rise to three great poetic forms: lyric, epic, and dramatic. Under the *lyric* we have as subdivisions the *ode*, the *sonnet*, and the *elegy*. Under the *epic* we have as subdivisions the *natural epic*, the *literary epic*, the *metri-*

cal romance, and the *ballad*; and under the *dramatic* we have the *dramatic lyric*, the *dramatic narrative*, and the *drama*.

135. Lyric Poetry. Lyric poetry is essentially personal. Its sentiments are from the emotions, passions, and virtues of mankind, expressed in terms of the writer's own personality. We therefore have lyrics on love, duty, joy, sorrow, patriotism, despair. It is characteristic of the lyric form to be brief and concise; and the sentiment must be noble and sincere.

As examples of the lyric form you should study the following:

Milton: "L'Allegro," "Il Penseroso."

Burns: "To a Mountain Daisy," "Highland Mary."

Wordsworth: "To a Skylark," "The Poet's Mind."

Coleridge: "Christabel."

Shelley: "Indian Serenade," "The Cloud," "To a Skylark."

Keats: "Endymion."

Tennyson: "The Beggar Maid," "On Milton," "Crossing the Bar."

Browning: "Evelyn Hope."

1. *The Ode* is a song addressed to some noble character or virtue. In form it varies from the definite classic model followed by Gray in his Pindaric ode "Awake, Æolian Lyre" to the irregular form used by Wordsworth in his "Ode on the Intimations of Immortality."

(1) Awake, Æolian lyre, awake,

And give to rapture all thy trembling strings.

From Helicon's harmonious springs

A thousand rills their mazy progress take :
 The laughing flowers, that round them blow,
 Drink life and fragrance as they flow.
 Now the rich stream of music winds along,
 Deep, majestic, smooth, and strong,
 Thro' verdant vales, and Ceres' golden reign :
 Now rolling down the steep amain,
 Headlong, impetuous, see it pour :
 The rocks, and nodding groves re-bellow to the roar.

GRAY.

- (2) Our birth is but a sleep and a forgetting :
 The Soul that rises with us, our life's Star,
 Hath had elsewhere its setting,
 And cometh from afar :
 Not in entire forgetfulness,
 And not in utter nakedness,
 But trailing clouds of glory do we come
 From God, who is our home :
 Heaven lies about us in our infancy!
 Shades of the prison-house begin to close
 Upon the growing Boy,
 But he beholds the light, and whence it flows,
 He sees it in his joy ;
 The Youth, who daily farther from the east
 Must travel, still is Nature's Priest,
 And by the vision splendid
 Is on his way attended ;
 At length the Man perceives it die away,
 And fade into the light of common day.

WORDSWORTH : *Ode on the Intimations of Immortality.*

Lowell's "Memorial Ode" and Van Dyke's "Ode to Music" should be compared as to form.

2. *The Sonnet* (see § 184, 6, p. 289) is a lyric of fourteen lines. The Italian sonnet is regular in the extreme, while the so-called Shakespearean sonnet is irregular and free in form. As examples of the sonnet, study Milton's sonnet "On his Blindness" (p. 237) and the following :

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of every day's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints, — I love thee with the breath,
Smiles, tears, of all my life! — and, if God choose,
I shall but love thee better after death.

ELIZABETH BARRETT BROWNING : *Sonnets from the Portuguese*.

3. *The Elegy* is a lyric of mourning. It may contain a personal tribute to the object of mourning; it may be severely melancholy; or again it may use the figurative shepherd's pipe of mourning which is also called a *pastoral* elegy. Originally an elegy meant any poem using the elegiac meter, which consists of two verses of dactylic hexameters (see § 180,

9, p. 286) of which the second has an awkward pause in the middle, due to the cutting off (catalexis) of the last syllable of the third foot. The last foot of the second verse is also catalectic. The modern elegy ignores this metrical restriction. As an example, note the following:

ON THE DEATH OF THE POET THOMSON

In yonder grave a druid lies,
 Where slowly winds the stealing wave ;
 The year's best sweets shall duteous rise
 To deck its poet's sylvan grave.

Then maids and youths shall linger here,
 And, while its sounds at distance swell,
 Shall sadly seem in pity's ear
 To hear the woodland pilgrim's knell.

And see — the fairy valleys fade ;
 Dun night has veiled the solemn view !
 Yet once again, dear parted shade,
 Meek nature's child, again adieu !

The genial meads, assigned to bless
 Thy life, shall mourn thy early doom ;
 Their hinds and shepherd-girls shall dress,
 With simple hands, thy rural tomb.

Long, long, thy stone and pointed clay
 Shall melt the musing Briton's eye :
 O vales and wild woods ! shall he say,
 In yonder grave your druid lies !

WILLIAM COLLINS.

As examples of the elegy, study Milton's "Lycidas" and Gray's "Elegy written in a Country Churchyard."

136. Epic Poetry. An epic poem is a narration of an extended series of events so related that they make a connected story. Narration is the characteristic feature. The story is partly told by the characters themselves. This gives dramatic interest and vividness.

1. *The Natural Epic* is evolved out of the folk-songs and legends of a people, and comes into being as an expression of national sentiment and story. This was true of the *Iliad* and the *Odyssey*, the *Nibelungen Lied* and the *Beowulf*. Each celebrates the deeds of national heroes and weaves about them the songs and legends which had become the traditional possession of the country.

2. *The Literary Epic* is an imitation of the natural epic. It is worked out by the literary artist, who invents most of the incidents and fashions many of the songs and legends, all on the great models of the natural epic.

As examples of the literary epic, we have Milton's *Paradise Lost* and Arnold's *Sohrab and Rustum*. Pope's *Rape of the Lock* is a mock epic. Longfellow's *Hiawatha* may be freely classed as an epic, although it is not wholly faithful to the classical models.

3. *The Metrical Romance* is a narrative poem treating of knighthood, adventure, and love. The

best available examples are Tennyson's *Idylls of the King*, Lowell's *Vision of Sir Launfal*, and Scott's *Marmion*. Study the *Vision of Sir Launfal* as a model.

4. *The Ballad* is a short narrative poem. It is confined to one incident, and may be compared to single incidents in any natural epic. It is quite conceivable that such a series of ballads as those which circle about the deeds of Robin Hood might have formed a great natural epic; but conscious literary art has apparently made this impossible now. (See selection on page 85.)

As examples of the ballad, study the ballad on page 112, Longfellow's "Wreck of the Hesperus," and Browning's "Hervé Riel."

5. There are a few poems that cannot be classified strictly as epics, but may be loosely brought together under the head of *metrical narratives*. The best known are Longfellow's *Evangeline*; Goldsmith's *Deserted Village*, Meredith's *Lucile*, and Saxe's *Katrina*.

137. Dramatic Poetry. In dramatic poetry the incidents and actions are all objectified in the character of the actor. The incident is not related but is made to occur in our presence; instead of a description of the motives, details, and results of an act, we see the act taking place before us. All descriptions in the name of the poet are restricted to stage directions and are not essential parts of the poem.

There are a few poems that are fundamentally dramatic with strong lyrical characteristics. Hood's "Song of the Shirt" is an example.

Other poems have a marked narrative character. Coleridge's *Ancient Mariner* is an illustration. These may be classed as clearly defined dramatic poems rather than as dramas.

138. Drama. Drama is a form of writing in which the characters are made to work out the plot while the author himself remains hidden from view. Drama deals with human events, and differs from narration in that it is designed for production on the stage, and in that the story is told through speech and action. If there is a lyrical note, it rests in the emotions and sentiments of the characters in the play. The author may speak only through the actors, thus remaining for the most part concealed. As a result, the appeal of the drama is immediate, personal, and concrete.

139. Tragedy. Drama is divided into two main classes, tragedy and comedy. Tragedy deals with the serious side of life and represents a conflict between physical or spiritual forces, the end of which is an unhappy one. The hero is brought to disaster through his own misdeeds or faulty judgment. Tragedy is written preferably in verse; its theme requires lofty language. Examples are Shakespeare's *Macbeth* and *Julius Cæsar*.

140. Comedy. Comedy presents a cheerful or humorous view of life. In this case the conflict is

not serious; it is merely amusing and grows out of the inconsistencies, weaknesses, and foibles of humanity. The ending is happy, leaving the reader in a cheerful frame of mind. Because comedy is nearer to daily life, it is written in simpler language and oftenest in prose. Examples are Shakespeare's *As You Like It*, Goldsmith's *She Stoops to Conquer*, and Sheridan's *The Rivals*.

141. Tragi-Comedy. A third kind of drama, neither wholly tragedy nor wholly comedy, is the tragic-comedy or reconciling drama in which appear some of the characteristics of both tragedy and comedy. Its tone is prevaillingly serious; but there are scenes of a lighter humorous nature to relieve the tension. A tragic ending is foreshadowed, but forces enter to avert it and the play ends happily. Examples of this type of play are Shakespeare's *Merchant of Venice* and *The Tempest*, and Charles Klein's *The Witching Hour*.

142. Parts of the Drama. In structure the tragedy is far more orderly than the comedy, in which the events are often loosely arranged and connected. The tragedy, as ideally constructed, consists of two main parts: one consists of the events which produce the complications of the plot; the other, of the events which unravel these complications. The first constitutes the rising movement; the second, the falling. The climax is the point where the forces governing the rising movement are overpowered by the opposing force which, from that point, dominates

the falling movement. The events leading up to the climax form two distinct parts: the introduction and the rising movement. The resolution likewise has two parts: the fall of the action, or falling movement, and the catastrophe.

143. **The Introduction.** The function of the introduction is to place before the spectator or reader such circumstances of time, place, or conditions as are necessary for the understanding of the play; to introduce the characters; and to strike the keynote of the play. The end of the introduction is marked by the beginning of the action of the play. Note in *Macbeth* that the first scene strikes the keynote of the play, suggesting the weird and supernatural and a general confusion; and that the second scene acquaints the reader with the condition of affairs in Scotland and introduces the characters. In *Julius Cæsar* the introduction fixes the scene and the time, gives the tone of the action in the quarrel between the tribunes and the plebeians, and foreshadows the complications in the conversation between Brutus and Cassius.

144. **The Rising Movement.** The rising movement begins when the leading characters receive the proper stimulus to action—the “exciting force” which starts the dramatic conflict. In *Macbeth* this consists of Macbeth’s meeting with the witches, when is suggested to him the thought which impels him to choose his future course of action. In *Julius Cæsar* the exciting force which moves Brutus to ac-

tion is made up of the persuasion of Cassius, Cæsar's ambition, and Casca's report.

The exciting force once started, the rising movement with its various complications advances, until the forces which have predominated meet a counterforce sufficient to check them. In *Macbeth* the hero meets with success until Fleance escapes and thus frustrates his plans. During the rising movement the opposing forces — Malcolm's flight to England, Macduff's refusal to attend the coronation — are set to work. In *Julius Cæsar* the rising movement ends just after the assassination of Cæsar.

145. The Climax. The moment of highest interest is the climax. It is the turning-point of the play; the culmination of the rising movement, the end of the complications, and the beginning of the process of unraveling. In *Julius Cæsar* the climax is the fatal blow struck by Brutus; in *Macbeth* it is marked by the report made to Macbeth, "Fleance is 'scaped."

146. The Falling Movement. The falling movement consists of the preparation for the end of the action. The hero, who has controlled forces during the rising movement, here becomes powerless and subject to the will of fate; the end is foreshadowed. In *Julius Cæsar*, Cæsar's spirit as represented in Antony, Lepidus, and Octavius, works as an avenging force. In *Macbeth* forces foreshadowed by the ghost of Banquo, by the attitude of Macduff and the lords of Macbeth's court, and by the change in

the witches in their treatment of Macbeth, control Macbeth's future.

147. The Catastrophe. The catastrophe of the drama is the end of the action — brief and simple. The spectator or reader is here satisfied that justice has been meted out, that the fate of those involved was inevitable. The death of Brutus atones for the murder of Cæsar; Macbeth pays the penalty of his own tragic struggle, of his moral disintegration, at the hands of Macduff.

148. Other Dramatic Forms. Other forms of the drama are

1. *The Farce*, a form of comedy consisting of greatly exaggerated characters involved in situations which are ridiculous in the extreme.

2. *The Miracle Play*, a play based upon the lives of the saints or stories from the Bible, representing a conflict between human will and divine will.

3. *The Morality Play*, a play the purpose of which was to teach a lesson by means of representing vices and virtues, personified, in conflict.

4. *The Masque*, a simple play usually given as a court entertainment. It was characterized by simple plot, pastoral scenes and characters (masked), formal dances, and songs. Milton's *Comus*, the finest masque in the English language, is an example of the masque at its best, lofty in tone and moral, and perfect in construction.

5. *The Interlude*, a simple play, comic in nature, performed during the intervals of entertainments.

149. The Novel. The novel is the outgrowth of various forms of literature. In order of development, there came into English literature first, the epic; second, the romance; third, the drama; fourth, the essay; and then the novel. The epic depicted the experiences of human life. The romance introduced an imaginative element and made wonderful and interesting stories on themes of chivalry, love, romance, history, or, in fact, on any subject it chose. The essay took up a wide range of subjects and adapted a style to the subject, both style and subject reflecting the personality and interests of the author. The drama added soul processes and presented man's emotional experiences. All these contributions to literature, the novel makes use of, and as a result it depicts real life by presenting incidents of all kinds, various phases of character, and human experiences and interests. Its scope is broad; its possibilities are boundless; but however varied, it must be true to life.

150. The Purpose of the Novel. The purpose of the novel is primarily to amuse. It aims, in addition, to instruct and to reform. It may present a historical picture, advocate a certain line of conduct, teach a moral lesson, picture life as it has been or is, or set forth an author's views on certain phases of life. It aims always to interest the reader in the characters as much as in the plot.

151. The Elements of the Novel. In the development of its theme every novel makes use of the same means: setting, plot, characters, and style.

152. The Setting. The setting of a novel gives the time and place of the action, and states such other conditions as are necessary for the understanding of the period in which the action takes place. It also supplies an environment, which helps to explain the traits of character delineated. The purpose of the setting is to give whatever may be essential to the clear understanding of the story.

153. The Plot. The plot is the story. It consists of a series of incidents interrelated and more or less complex in nature. Often there is more than one plot. Associated with the main story or plot there is a subplot—a story within a story. Just as in the drama, the plot in the novel represents a conflict of some kind, and may be simple or complex, trivial or serious, comic or tragic. The main requirements of the plot are that it shall be interesting, original, probable, consistent; that it shall hold the reader in suspense; and shall in the end make satisfactory explanation of all complications and mysteries. Thus you will see that the relationship between the novel and the drama is so close that the novel easily lends itself to dramatization.

154. The Characters. In the novel, some characters take a more important part than others, just as in actual life some people are more active and more essential in the world's progress than others. Characters most important to the development of the plot are called principal characters; all others, minor. The minor characters are often introduced merely as

a setting for the others—character foils, for the most part. Sometimes they are in themselves interesting personalities. The author acquaints the reader with his characters in various ways: by what they themselves do and say; by what others say of them; by descriptions; and by expositions in which their distinctive characteristics are analyzed.

155. The Style. The style of a novel means all that the term means in connection with other forms of literature (see § 130, p. 233). It includes the author's diction, his individual, characteristic mode of expression, and such qualities as humor, pathos, and strength. The style must adapt itself to the portrayal of that particular phase of life of which the novel treats.

Discuss from the standpoint of setting, plot, subplot, characters, and style, one or more of the following:

Quentin Durward.

Cranford.

A Tale of Two Cities.

David Copperfield.

The Vicar of Wakefield.

Henry Esmond.

Ivanhoe.

Silas Marner.

156. The Essay. The essay is a form of prose composition by means of which the author sets forth his thoughts and feelings on subjects of interest to mankind. Bacon defined his essays as "certain brief notes set down rather significantly than curiously; not vulgar, but of a kind whereof men shall find much in experience and little in books." Essays deal with ideas and principles, discussing them from

the writer's point of view. The purpose of the essay is to entertain, to instruct, or to reform. It may be long or short, formal or informal. The formal essay, having instruction for its aim, sets forth definite information in an orderly, accurate manner. Of this type of essay those of Macaulay, Carlyle, and Emerson are notable examples. The author of the formal essay gives deep thought to his subject, makes use of the available sources of information concerning it, and then presents an organized discussion, stating his own convictions.

The informal essay is the type of essay for which Addison, Steele, and Lamb are famous. Its charm lies in the easy manner in which the author states his meditations concerning mankind, his convictions, his likes and dislikes, his whims and fancies. In effect the informal essay is almost conversational.

157. Style in the Essay. Since the essay has a wide scope in subject matter, dealing with subjects ranging from deep moral questions to those of the most trifling nature, the style must be varied and flexible. It must have an ease and charm to fascinate the reader, and a clearness and simplicity that will make the subject matter readily comprehensible. Moreover, the style must be in keeping with the thought of the essay, light and gay, or serious and slow in movement, as the thought is trivial or grave.

158. Classes of Essays. There are four general classes of essays, as follows:

1. *Narrative Essays*, which relate a series of

events, as a biography or historical sketch. **EXAMPLES:** Macaulay's *Warren Hastings*, *Life of Johnson*.

2. *Critical Essays*, which deal with art and literature. **EXAMPLES:** Lowell's *Among My Books*; Mabie's *Essays in Criticism*.

3. *Reflective Essays*, dealing with subjects of universal interest and purposing to instruct. **EXAMPLES:** the essays of Bacon.

4. *Informal Essays*, giving the author's individual ideas and opinions. **EXAMPLES:** Lamb's *Essays of Elia* and the essays of Stevenson.

Study the following essay as an example of the essay form.

OF STUDIES

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humor of a scholar. They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need proyning, by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men contemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them, won by observation. Read not to contradict and confute; nor to believe and take for granted; not to find talk and dis-

course ; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested ; that is, some books are to be read only in parts ; others to be read, but not curiously ; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others ; but that would be only in the less important arguments, and the meaner sort of books ; else distilled books are like common distilled waters, flashy things. Reading maketh a full man ; conference a ready man ; and writing an exact man. And therefore, if a man write little, he had need have a great memory ; if he confer little, he had need have a present wit ; and if he read little, he had need have much cunning, to seem to know that he doth not. Histories make men wise ; poets witty ; the mathematics subtile ; natural philosophy deep ; moral grave ; logic and rhetoric able to contend. *Abeunt studia in mores* (Studies pass into and influence manners). Nay, there is no stond or impediment in the wit but may be wrought out by fit studies : like as diseases of the body may have appropriate exercises. Bowling is good for the stone and reins ; shooting for the lungs and breast ; gentle walking for the stomach ; riding for the head ; and the like. So if a man's wit be wandering, let him study the mathematics ; for in demonstrations, if his wit be called away never so little, he must begin again. If his wit be not apt to distinguish or find differences, let him study the Schoolmen ; for they are *cymini sectores* (splitters of hairs). If he be not apt to beat over matters, and to call up one thing to prove and illustrate another, let him study the lawyer's cases. So every defect of the mind may have a special receipt.

BACON.

Discuss the essays in a recent number of *The Atlantic Monthly* or *The North American Review*,

from the standpoint of subject, structure, style, classification. Compare these with Bacon's "Of Studies," and with the essays of Addison and Steele in the *Sir Roger de Coverley Papers*.

159. Letters. The "gentle art of letter-writing" was a development dating its beginning from the middle of the sixteenth century. Through the medium of the letter, great men like Scott, Thackeray, Lowell, Stevenson, Irving, Dickens, Cowper, Washington, and Phillips Brooks have given us faithful representations of their true selves, and have left choice compositions worthy of a distinct place among the forms of literature. Too often the works of writers of distinction convey a false impression, or at least do not create the true impression of their personalities and characters; and it is only through their letters, "their heart's productions," that their real personalities have been appreciated. The correspondence of Swift, for instance, proves him to be much more agreeable than his works would lead us to believe; and Pope, who was described as a "jealous, peevish, waspish little man," shows in his letters many lovable qualities. The writings Lord Chesterfield published have passed almost entirely from the thought of men, but Lord Chesterfield is known to us as a distinct personality through his letters.

Since letters give us glimpses into the thoughts, feelings, and lives of men, they are in themselves interesting reading, aside from any service they perform. In the letters which follow, note that they

reflect the interests and tastes and personalities not only of the authors but of the recipients as well. Note also that the distinctive style of each author is as evident here as in his conscious literary efforts, and that often the style is the more charming because of the lack of any conscious effort for self-expression.

Study these letters and write five letters, using these as models. (See pp. 356-362.)

I

JONATHAN SWIFT TO JOSEPH ADDISON

Dublin, July 9, 1717.

I should be much concerned if I did not think you were a little angry with me for not congratulating you upon being Secretary. But I choose my time, as I would to visit you, when all your company is gone. I am confident you have given ease of mind to many thousand people, who will never believe any ill can be intended to the Constitution in Church or State while you are in so high a trust; and I should have been of the same opinion, though I had not the happiness to know you.

I am extremely obliged for your kind remembrance some months ago by the Bishop of Derry, and for your generous intentions, if you had come to Ireland, to have made party give way to friendship by continuing your acquaintance. I examine my heart, and can find no other reason why I write to you now besides that great love and esteem I have always had for you. I have nothing to ask you either for any friend or for myself. When I conversed among Ministers, I boasted of your acquaintance, but I feel no vanity from being known to a Secretary of State. I am only a little concerned to see you stand single; for

it is a prodigious singularity in any court to owe one's rise entirely to merit. I will venture to tell you a secret — that three or four more such choices would gain more hearts in three weeks than all the methods hitherto practised have been able to do in as many years.

It is now time for me to recollect that I am writing to a Secretary of State, who has little time allowed him for trifles. I therefore take my leave, with assurances of being ever, with the truest respect, etc.,

Yours,

JONATHAN SWIFT.

II

SAMUEL JOHNSON TO LORD CHESTERFIELD

TO THE RIGHT HONORABLE THE EARL OF CHESTERFIELD

February 7, 1755.

My Lord :

I have been lately informed by the proprietor of the *World* that two papers, in which my Dictionary is recommended to the public, were written by Your Lordship. To be so distinguished is an honor which, being very little accustomed to favors from the great, I know not well how to receive, or in what terms to acknowledge.

When, upon some slight encouragement, I first visited Your Lordship, I was overpowered, like the rest of mankind, by the enchantment of your address, and could not forbear to wish that I might boast myself *Le vainqueur du vainqueur de la terre* ; that I might obtain that regard for which I saw the world contending ; but I found my attendance so little encouraged that neither pride nor modesty would suffer me to continue it. When I had once addressed Your Lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly scholar can

possess. I had done all that I could ; and no man is well pleased to have his all neglected, be it ever so little.

Seven years, my Lord, have now passed, since I waited in your outward rooms, or was repulsed from your door ; during which time I have been pushing on my work through difficulties of which it is useless to complain, and have brought it at last to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favor. Such treatment I did not expect, for I never had a patron before.

The shepherd in Virgil grew at last acquainted with Love, and found him a native of the rocks.

Is not a patron, my Lord, one who looks with unconcern on a man struggling for life in the water, and when he has reached ground encumbers him with help ? The notice which you have been pleased to take of my labors, had it been early, had been kind ; but it has been delayed till I am indifferent, and cannot enjoy it ; till I am solitary, and cannot impart it ; till I am known, and do not want it. I hope it is no very cynical asperity not to confess obligations where no benefit has been received, or to be unwilling that the public should consider me as owing that to a patron which Providence has enabled me to do for myself.

Having carried on my work thus far with so little obligation to any favorer of learning, I shall not be disappointed though I should conclude it, if less be possible, with less ; for I have been long wakened from that dream of hope in which I once boasted myself, with so much exultation,

My Lord,

Your Lordship's most humble,

Most obedient servant,

SAM. JOHNSON.

III

BENJAMIN FRANKLIN TO GEORGE WASHINGTON

Passy, 5 March, 1780.

Sir:

I have received but lately the letter Your Excellency did me the honor of writing to me in recommendation of the Marquis de Lafayette. His modesty detained it long in his own hands. We became acquainted, however, from the time of his arrival at Paris; and his zeal for the honor of our country, his activity in our affairs here, and his firm attachment to our cause and to you, impressed me with the same regard and esteem for him that Your Excellency's letter would have done, had it been immediately delivered to me.

Should peace arrive after another campaign or two, and afford us a little leisure, I should be happy to see Your Excellency in Europe, and to accompany you, if my age and strength would permit, in visiting some of its ancient and most famous kingdoms. You would, on this side of the sea, enjoy the great reputation you have acquired, pure and free from those little shades that the jealousy and envy of a man's countrymen and contemporaries are ever endeavoring to cast over living merit. Here you would know and enjoy what posterity will say of Washington, for a thousand leagues have nearly the same effect with a thousand years. The feeble voice of those groveling passions cannot extend so far either in time or distance.

At present I enjoy that pleasure for you, as I frequently hear old generals of this martial country, who study the maps of America, and mark upon them all your operations, speak with sincere approbation and great applause of your conduct, and join in giving you the character of one of the greatest captains of the age. I must soon quit this scene, but you may live to see our country flourish, as it will amazingly and rapidly after the

war is over ; like a field of young Indian corn, which long fair weather and sunshine had enfeebled and discolored, and which in that weak state, by a thunder-gust of violent wind, hail, and rain, seemed to be threatened with absolute destruction ; yet the storm being past, it recovers fresh verdure, shoots up with double vigor, and delights the eye, not of its owner only, but of every observing traveler.

The best wishes that can be formed for your health, honor, and happiness, ever attend you from

Yours, etc.,

B. FRANKLIN.

IV

CHARLES LAMB TO WILLIAM WORDSWORTH

January 30, 1801.

I ought before this to have replied to your very kind invitation into Cumberland. With you and your sister I could gang anywhere ; but I am afraid whether I shall ever be able to afford so desperate a journey. Separate from the pleasure of your company, I don't now care if I never see a mountain in my life. I have passed all my days in London, until I have formed as many and intense local attachments as any of you mountaineers can have done with dead nature. The lighted shops of the Strand and Fleet Street, the innumerable trades, tradesmen, and customers, coaches, wagons, playhouses ; all the bustle and wickedness round Covent Garden ; the watchmen, drunken scenes, rattles ; life awake, if you are awake, at all hours of the night ; the impossibility of being dull in Fleet Street ; the crowds, the very dirt and mud, the sun shining upon houses and pavements, the print-shops, the old book-stalls, parsons cheapening books, coffee-houses, steams of soups from kitchens, the pantomimes — London itself a pantomime and a masquerade — all these things

work themselves into my mind, and feed me without a power of satiating me. The wonder of these sights impels me into night walks about her crowded streets, and I often shed tears in the motley Strand from fulness of joy at so much life. All these emotions must be strange to you ; so are your rural emotions to me. But consider, what must I have been doing all my life not to have lent great portions of my heart with usury to such scenes ?

My attachments are all local, purely local ; I have no passion — or have had none since I was in love, and then it was the spurious engendering of poetry and books — to groves and valleys. The rooms where I was born ; the furniture which has been before my eyes all my life ; a bookcase which has followed me about like a faithful dog — only exceeding him in knowledge — wherever I have moved ; old chairs ; old tables ; streets, squares, where I have sunned myself ; my old school — these are my mistresses ; have I not enough without your mountains ? I do not envy you. I should pity you, did I not know that the mind will make friends of anything. Your sun, and moon, and skies, and hills, and lakes affect me no more, or scarcely come to me in more venerable characters, than as a gilded room with tapestry and tapers, where I might live with handsome visible objects. I consider the clouds above me but as a roof beautifully painted, but unable to satisfy the mind ; and, at last, like the pictures of the apartment of the connoisseur, unable to afford him any longer a pleasure. So fading upon me, from disuse, have been the beauties of Nature, as they have been confinedly called ; so ever fresh, and green, and warm are all the inventions of men and assemblies of men in this great city. I should certainly have laughed with dear Joanna.

Give my kindest love, and my sister's to D. and yourself, and a kiss from me to little Barbara Lewthwaite. Thank you for liking my play.

C. L.

V

CHARLES DICKENS TO MARK LEMON

H. W. Office, July 2, 1856.

My dear Mark:

I am concerned to hear that you are ill, that you sit down before fires and shiver, and that you have stated times for doing so, like the demons in the melodramas, and that you mean to take a week to get well in.

Make haste about it, like a dear fellow, and keep up your spirits, because I have made a bargain with Stanny and Webster that they shall come to Boulogne to-morrow week, Thursday the 10th, and stay a week. And you know how much pleasure we shall all miss if you are not among us — at least for some part of the time.

If you find any unusually light appearance in the air at Brighton, it is a distant refraction — I have no doubt — of the gorgeous and shining surface of Tavistock House, now transcendently painted. The theatre partition is put up, and is a work of such terrific solidity that I suppose it will be dug up, ages hence, from the ruins of London, by that Australian of Macaulay's who is to be impressed by its ashes. I have wandered through the spectral halls of the Tavistock mansion two nights, with feelings of the profoundest depression. I have breakfasted there, like a criminal in Pentonville, only not so well. It is more like Westminster Abbey by midnight than the lowest-spirited man — say you at present, for example — can well imagine. . . .

They will be full of sympathy and talk about you when I get home, and I shall tell them that I send their loves beforehand. They are all enclosed. The moment you feel hearty, just write me that word by post. I shall be so delighted to receive it. Ever, my dear boy,

Your affectionate friend.

VI

R. L. STEVENSON TO SIDNEY COLVIN

Yacht Casco, Anaho Bay, Nukahiva,
Marquesas Islands (July, 1888).

My dear Colvin :

From this somewhat — ahem ! — out-of-the-way place I write to say “How d’ye do?” It is all a swindle : I chose these isles as having the most beastly population, and they are far better and far more civilized than we. I know one old chief Ko-o-amua, a great cannibal in his day, who ate his enemies even as he walked home from killing ‘em, and he is a perfect gentleman, and exceedingly amiable and simple-minded ; no fool, though.

The climate is delightful, and the harbor where we lie one of the loveliest spots imaginable. Yesterday evening we had near a score of natives on board ; lovely parties. We have a native god ; very rare now. Very rare, and equally absurd to view.

This sort of work is not favorable to correspondence : it takes me all the little strength I have to go about and see, and then come home and note, the strangeness around us. I should n’t wonder if there came trouble here some day, all the same. I could name a nation that is not beloved in certain islands — and it does not know it ! Strange ; like ourselves, perhaps, in India ! Love to all, and much to yourself.

R. L. S.

CHAPTER X

FIGURES OF SPEECH

160. Figures Defined. Language is literal or figurative. It is literal when words have their primary or fundamental meanings. This fundamental meaning usually appeals to the physical senses. You can *see* a glowing coal ; *feel* a hard pebble ; *taste* sweet cider. That is, literal words express ideas comprehended through the senses. Many words acquire additional meanings by long use. Vague ideas can be made vivid by applying literal terms to them. Thus you bring the idea *eloquence* into the range of sight and touch when you say *glowing* eloquence. In the same way *hard* examinations, *sweet* melody, express ideas in the familiar terms of touch and taste. It is, of course, purely imaginative to speak of music in terms of taste, but when the mind has grasped the new *turn* of thought or *figure*, the feeling of reality gives surprise and pleasure.

A figure of speech occurs when a word is turned from its ordinary or literal meaning and acquires an additional meaning by the turn of thought.

161. Common Figures of Speech. The figures of speech in common use are the simile, metaphor, personification, apostrophe, allegory, metonymy,

synecdoche, and vision. Other rhetorical devices, such as interrogation, alliteration, hyperbole, and antithesis, are sometimes classed as figures of speech.

162. The Simile. Language always resorts to comparison in order to make an idea clear. The unknown or obscure idea is likened to an idea that is clear and familiar. When Milton wanted to express the size of Satan (see below), he could not use ordinary terms of dimension; he therefore likened him to a sea-monster which is often mistaken for an island because of his huge size. Every such comparison is a simile, — a name which comes from the Latin word *similis*, meaning *like*.

A simile expresses, by means of the word like or as, a resemblance between two objects belonging to different classes, and limits the likeness to one point; as,

- (1) The *Assyrian* came down like a *wolf* on the fold.
- (2) As the *hart* panteth after the water brooks, so panteth my *soul* after Thee, O God.
- (3) His *spear* was like the *mast* of a ship.

The Homeric Simile is long and detailed, bringing apparently unnecessary details into the comparison. It gives importance to the familiar object by defining it closely, and thereby the resemblance to the unfamiliar object becomes more striking and the simile is made effective; as,

Thus Satan, talking to his nearest mate,
With head uplift above the wave, and eyes

That sparkling blazed ; his other parts besides,
 Prone on the flood, extended long and large,
 Lay floating many a rood, in bulk as huge
 As
 Leviathan, which God of all his works
 Created hugest that swim the ocean stream.
 Him, haply slumbering on the Norway foam,
 The pilot of some small light-foundered skiff
 Deeming some island, oft, as seamen tell,
 With fixed anchor in his scaly rind,
 Moors by his side under the lee, while night
 Invests the sea, and wished morn delays.
 So stretched out huge in length the Arch-Fiend lay.

MILTON: *Paradise Lost*.

The simple simile would have said "Satan is like Leviathan." The further details about the Leviathan being mistaken for an island by which the pilot moors his skiff, all tend to emphasize the size of Satan and give the simile marked effectiveness.

163. The Metaphor. Resemblance between two objects belonging to two different classes may be implied without using the words *like* or *as* in formal comparison. It is possible to express an obscure idea in terms of what is known. The mind has pleasure in tracing the implied points of likeness.

A metaphor implies resemblance between two objects and asserts their identity for the time being; as,

Before me was a *sea* of faces.

A man's *life* is an open *book*.

It is always possible to convert a metaphor into a

simile by making the comparison formal, using *like* or *as* ; likewise, to convert a simile into a metaphor by dropping *like* or *as* ; as

A man's life is like an open book.

1. *Metaphorical Language*. All language is to some extent metaphorical. Whenever a word is given an unusual meaning or is applied to a new situation, its use is likely to be metaphorical. Observe the use of the italicized words below:—

<i>Literal</i>	<i>Metaphorical</i>
(a) He <i>wears</i> a Panama ;	he <i>wears</i> well.
(b) <i>Build</i> a house ;	<i>build</i> a fortune.
(c) A ship on the <i>horizon</i> ;	his mental <i>horizon</i> .
(d) <i>Heated</i> metal ;	<i>heated</i> arguments.
(e) Apple <i>tree</i> ;	family <i>tree</i> .
(f) <i>Winged</i> creatures ;	<i>winged</i> words.
(g) <i>Green</i> fields ;	<i>green</i> memory.
(h) <i>High</i> mountains ;	<i>high</i> spirits.
(i) <i>Flash</i> of electricity ;	<i>flash</i> of wit.
(j) <i>Read</i> books ;	<i>read</i> faces.

Similar expressions are *ray* of hope ; *force* of habit ; a *maiden* speech ; man of *balance* ; *game* of politics ; social *lion*, etc.

2. *Mixed Metaphors*. A mixed metaphor implies two incongruous resemblances in the same object at the same time. It is incorrect to say: The *sea* of faces lay before me, *thundering* approval to the sentiments I had expressed.

164. **Personification**. Personification is a particular use of the metaphor. It attributes life and con-

scious purpose to inanimate objects. The figure is used in prose and poetry, and even in ordinary speech we resort to it to vivify our language: as, *acid eats*; *soil drinks*; a building *looks*; waves *dance*; a flower *nods*; the wind *whispers*. In poetry personification is a frequent figure. Shelley's "The Cloud" is one long personification. Milton's poetry teems with it.

Examples follow :

- (1) Sport, that *wrinkled Care* derides,
And *Laughter holding* both *his* sides.
- (2) Lap me in soft Lydian *airs*,
Married to immortal *verse*.
- (3) So saying, her rash hand in evil hour
Forth reaching to the fruit, she plucked, she ate!
Earth *felt* the wound; and Nature, from *her* seat
Sighing through all *her* works, gave signs of *woe*
That all was lost.
- (4) Earth fills *her* lap with pleasures of *her* own;
Yearnings *she* hath in *her* own natural kind.

165. Apostrophe. When a personified object is addressed as if it were present, the figure is called apostrophe. In this use the figure is a form of personification. Byron devotes six stanzas to an apostrophe to the ocean, beginning:

Roll on, thou deep and dark blue Ocean, — roll!

and Shelley apostrophizes the skylark in twenty-one stanzas. Other examples follow:

- (1) Yet, Freedom! Yet *thy* banner, torn, but flying,
Streams like the thunder-storm against the wind;

*Thy trumpet voice, though broken now and dying,
The loudest still the tempest leaves behind.*

(2) Sweet Auburn ! Loveliest village of the plain,

How often have I loitered o'er *thy* green.

166. Allegory and Fable. When personification is extended into a story, we have either a fable or an allegory. The characteristic feature is continuous personification. An allegory differs from the apostrophe in that it is not an address to the object personified. The best examples of allegory are Spenser's *The Faerie Queen*; Bunyan's *The Pilgrim's Progress*; "Death and Sin," from Canto x of Milton's *Paradise Lost*; and Dryden's "The Hind and the Panther."

A short allegory is called a fable.

167. Metonymy. Metonymy, meaning change of name, is a figure of speech by which a thing is named in terms of a related or associated idea. Its value lies in the surprise we feel in seeing the meaning through the associated word, as when we see the learned judge through the word *bench*; or the beauties of literature in the word *letters*.

There are several relations by which metonymy is produced:

1. The sign, for the thing ; as, The *scepter* shall not depart from Judah.

2. The container, for the thing contained ; as, The *pot* boils.

3. Interchange of cause and effect ; as, His *wrath* left us all in gloom.

4. Material, for thing made of it; as, They offered *gold* and *silver*.

5. The place, for the inhabitant; as, The *country* was decimated by the war.

168. Synecdoche. When the part is named for the whole, or the whole for the part, we have that particular form of metonymy called synecdoche; as,

The army had 1000 *horse* and 10,000 *foot*.

It was an excessively warm year (=summer).

169. Vision. When a past event or a distant event is treated as here and now present, we have the figure of speech called vision. It is an emphatic form of speech, especially effective in describing rapidly moving action, such as a race; as,

Down the straight track *come* the runners, scarcely a yard between the three. Now Jones *takes* the lead! He *is gaining*. He *wins* by scarcely a foot.

170. Interrogation. The *rhetorical question* is used, not to gain information, but to make emphatic the opposite of what is asked; as,

Shall a man rob God?

171. Alliteration. Alliteration is a mechanical device to fix the attention on a particular passage. It is produced by the recurrence of the same initial letter in two or more successive words; as,

(1) Sweet smiling village, loveliest of the lawn.

(2) Hope humbly then; with trembling pinions soar.

172. Hyperbole. Hyperbole is exaggerated language by which much more is said than is true; as,

- (1) The trembling Tiber *dived beneath his bed.*
- (2) His spear — to equal which the tallest pine
Hewn on Norwegian hills, to be the mast
Of some great ammiral, were but a wand.

173. Onomatopœia. When an author uses words whose sound is approximately the same as the sense, the device is called onomatopœia (from Greek words meaning *to make a name*). Some words are onomatopœic; as, purr, meow, ahem, swish, whining. An onomatopœic line follows:

O the *tintinnabulation of the bells, bells, bells.*

174. Antithesis. Antithesis is a device by which things are balanced against each other to make the contrast effective; as,

- (1) Though *poor, luxurious*; though *submissive, vain*;
Though *grave, yet trifling*; *zealous, yet untrue.*
- (2) 'Tis hard to say, if greater want of skill
Appear in *writing* or in *judging* ill;
But, of the two, less dangerous is th' offence
To *tire our patience*, than *mislead our sense.*

EXERCISE 35

1. Read the following extracts carefully, noting all figurative language:

- (1) He taught us little; but our soul
Had felt him like the thunder's roll.
With shivering heart the strife we saw
Of passion with eternal law.

ARNOLD: *Byron's Death.*

- (2) As, in the country, on a morn in June,
When the dew glistens on the pearlèd ears,
A shiver runs through the deep corn for joy —
So, when they heard what Peran-Wisa said,
A thrill through all the Tartar squadron ran.

ARNOLD: *Sohrab and Rustum*.

- (3) I bring fresh showers for the thirsting flowers,
From the seas and the streams :
I bear light shade for the leaves when laid
In their noonday dreams.

SHELLEY: *The Cloud*.

- (4) Teach us, sprite or bird,
What sweet thoughts are thine :
I have never heard
Praise of love or wine
That panted forth a flood of rapture so divine.

SHELLEY: *To a Skylark*.

- (5) The harbor-bay was clear as glass,
So smoothly it was strewn!
And on the bay the moonlight lay,
And the shadow of the moon.

COLERIDGE: *The Ancient Mariner*.

- (6) Ye Clouds! that far above me float and pause,
Whose pathless march no mortal may control!
Ye Ocean Waves! that, wheresoe'er ye roll,
Yield homage only to eternal laws!

COLERIDGE: *Ode to France*.

- (7) A Slumber did my spirit seal;
I had no human fears :
She seemed a thing that could not feel
The touch of earthly years.

WORDSWORTH.

(8) Neither the gospel nor the church have proposed any conspicuous recompense to the heroes who fall in the service of their country. — GIBBON.

(9) The Turkish sultan was desirous of sparing the blood of his soldiers. — GIBBON.

(10) In Folly's cup still laughs the bubble joy. — POPE.

(11) "The bridge thou seest," said he, "is Human Life."

ADDISON: *The Vision of Mirza*.

(12) So spake the grisly Terror, and in shape,
So speaking and so threatening, grew tenfold
More dreadful and deform.

MILTON: *Paradise Lost*.

(13) Some books are to be tasted, others to be swallowed,
and some few to be chewed and digested. — BACON: *On Studies*.

(14) Meanwhile Opinion gilds, with varying rays,
Those painted clouds that beautify our days.

POPE: *Essay on Man*.

(15) Ay, my good lord: safe in a ditch he bides,
With twenty trenched gashes on his head. — *Macbeth*.

(16) We have scotched the snake, not kill'd it:
She'll close and be herself, whilst our poor malice
Remains in danger of her former tooth. — *Macbeth*.

(17) After life's fitful fever he sleeps well. — *Macbeth*.

(18) "Macbeth does murder sleep" — the innocent sleep,
Sleep that knits up the ravell'd sleeve of care.

Macbeth.

(19) Though Birnam wood be come to Dunsinane,
And thou opposed, being of no woman born,
Yet I will try the last. — *Macbeth*.

(20) Why, I was all of a tremble ; it was as if I'd been a coat pulled by the two tails, like. — ELIOT : *Silas Marner*.

(21) My father was n't quite so ready to unstring as some fathers I know of. — ELIOT : *Silas Marner*.

(22) Our birth is but a sleep and a forgetting.

WORDSWORTH.

(23) The red rose cries, "She is near, she is near ;"
And the white rose weeps, "She is late ;"
The larkspur listens, "I hear, I hear ;"
And the lily whispers, "I wait." — TENNYSON : *Maud*.

(24) Therefore I summon age
To grant youth's heritage,
Life's struggle having so far reached its term :
Thence shall I pass, approved
A man, for aye removed
From the developed brute ; a God though in the germ.

BROWNING : *Rabbi Ben Ezra*.

2. In the selections in Ex. 1, change each simile to a metaphor ; each metaphor to a simile.

3. Name the words used metaphorically in Ex. 1 and give their literal meaning.

4. Bring to class any expressions which you have heard which seem to you to have poetic value. Do you discover any figures of speech in them ?

5. Point out and explain any other figures of speech in the selections quoted in this Exercise.

CHAPTER XI

PROSODY

175. Verse and Prose. Verse,¹ as a species of writing, is distinguished from prose by three facts: (1) that each line is limited to a definite number of accents, according to the kind of verse used; (2) that the accents recur at regular intervals; (3) that there is regular variation between accented and unaccented syllables. Prose, on the other hand, has an unlimited line and the accents occur haphazard. Observe the accents:

(1) Come, and trip it as you go,
On the light fantastic toe.

(2) Like the leaves of the forest when Summer is green,
That host with their banners at sunset were seen.

In (1) the accent comes on the first syllable and is followed by one unaccented syllable; in (2) the accented syllable is preceded by two unaccented syllables. In each case the line is limited to four accents.

176. Rhythm. Rhythm in poetry is the regular recurrence of accented syllables. When a line has a

¹ It should be carefully noted that verse is here concerned solely with the mechanical features of poetry.

succession of accents with a fixed ratio between accented and unaccented syllables, there is rhythm. We have rhythm also when the unaccented syllables vary in number but the same time value is given to the unaccented part. Thus in § 175, *That host* and *Like the leaves* have the same time value for the unaccented parts, although in the former phrase there is one syllable, in the latter two.

177. Foot and Meter. The poetic line, then, consists of a definite unit of measure called the *foot*. In § 175, (1) this measure consists of one accented syllable *followed* by *one* unaccented syllable ; as,

trip it ; | light fan | tastic

In (2) the measure consists of an accented syllable *preceded* by *two* unaccented syllables ; as,

Like the leaves | of the for | est when Sum-

We may represent these measures or feet in diagram :

$\overset{\text{ˆ}}{\text{trip}} \text{ it ; } \underset{\text{˘}}{\text{like}} \text{ the } \underset{\text{˘}}{\text{leaves}}.$

The arrangement of lines of poetry into feet is called *meter*. The kind of foot used determines the kind of meter.

178. The feet commonly used in English poetry are the iambus, trochee, anapest, dactyl, spondee, and amphibrach.

1. The *iambus* consists of an accented syllable, *preceded* by *one* unaccented syllable ; as, $\underset{\text{˘}}{\text{about}} ; \underset{\text{ˆ}}{\text{report}} ;$

$\overset{\cup}{\text{The}} \overset{\text{ˊ}}{\text{cur}} \mid \overset{\cup}{\text{few}} \overset{\text{ˊ}}{\text{tolls}} \mid \overset{\cup}{\text{the}} \overset{\text{ˊ}}{\text{knell}} \mid \overset{\cup}{\text{of}} \overset{\text{ˊ}}{\text{part}} \mid \overset{\cup}{\text{ing}} \overset{\text{ˊ}}{\text{day}}.$

2. The *trochee* consists of an accented syllable *followed*
by *one* unaccented syllable ; as, happy ; honor ;

$\overset{\text{ˊ}}{\text{Tell}} \overset{\cup}{\text{me}} \mid \overset{\text{ˊ}}{\text{not}} \overset{\cup}{\text{in}} \mid \overset{\text{ˊ}}{\text{mournful}} \mid \overset{\text{ˊ}}{\text{numbers}}.$

3. The *anapest* consists of an accented syllable *pre-*
ceded by *two* unaccented syllables ; as, lemonade ; persevere ;

$\overset{\cup}{\text{I}} \overset{\cup}{\text{am}} \overset{\text{ˊ}}{\text{lord}} \mid \overset{\cup}{\text{of}} \overset{\cup}{\text{the}} \overset{\text{ˊ}}{\text{fowl}} \mid \overset{\cup}{\text{and}} \overset{\cup}{\text{the}} \overset{\text{ˊ}}{\text{brute}}.$

4. The *dactyl* consists of an accented syllable *followed*
by *two* unaccented syllables ; as, silently ; formula ;

$\overset{\text{ˊ}}{\text{This}} \overset{\cup}{\text{is}} \overset{\cup}{\text{the}} \mid \overset{\text{ˊ}}{\text{forest}} \overset{\cup}{\text{pri}} \mid \overset{\text{ˊ}}{\text{meval}}. \overset{\text{ˊ}}{\text{The}} \mid \overset{\cup}{\text{murmuring}} \mid \overset{\text{ˊ}}{\text{pines}} \overset{\cup}{\text{and}} \overset{\cup}{\text{the}}$

5. The *spondee* consists of two syllables, either one of
which may be accented. It may take the place of an ana-
pest or dactyl, the one unaccented syllable of the spondee
receiving as much time as the two unaccented syllables of
the dactyl or anapest ; as, prepay ; defy ;

$\overset{\text{ˊ}}{\text{in}} \overset{\cup}{\text{breeze}} \mid \overset{\text{ˊ}}{\text{or}} \overset{\cup}{\text{gale}} \mid \overset{\text{ˊ}}{\text{or}} \overset{\cup}{\text{storm}}.$

6. The *amphibrach* consists of an accented syllable
having one unaccented syllable *before* and *one following*
it ; as, amendment ; delightful ;

$\overset{\cup}{\text{Indeed}} \overset{\text{ˊ}}{\text{I}} \mid \overset{\cup}{\text{was}} \overset{\text{ˊ}}{\text{half}} \overset{\cup}{\text{bro}} \mid \overset{\cup}{\text{ken}} \overset{\text{ˊ}}{\text{hearted}}.$

7. The iambus and the anapest are alike in having the accented syllable at the end of the foot; the trochee and the dactyl are alike in having the accented syllable at the beginning of the foot. For this reason a line may mingle trochees and dactyls or iambytes and anapests. Trochees are never mingled with iambytes in the same line.

179. Varieties of Meter. The meter is named from the prevailing foot used in a given line; that is, we have iambic, trochaic, anapestic, dactylic, and amphibrachic meter. No lines are wholly made up of spondees; therefore no meter is named from them.

180. Kinds of Verse. The kind of verse is determined by the kind of meter and the number of feet to the line. The line may have from one to six feet and is accordingly named monometer, dimeter, trimeter, tetrameter, pentameter, or hexameter. This makes possible at least six varieties of verse for each meter. A line with one iambus, is an iambic monometer; with two, an iambic dimeter; and so for the other meters.

The kinds of verse in most frequent use are illustrated below:

1. *Iambic Trimeter*

Diagram = ˘ ˊ | ˘ ˊ | ˘ ˊ |

A laud-breeze shook the shrouds,

And she was overset:

Down went the Royal George,

With all her crew complete.

— COWPER.

2. *Iambic Tetrameter*

Diagram = ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ |

How sleep the brave who sink to rest

By all their country's wishes blest! — COLLINS.

3. *Iambic Pentameter*

Diagram = ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ |

The curfew tolls the knell of parting day,

The lowing herd winds slowly o'er the lea,

The plowman homeward plods his weary way,

And leaves the world to darkness and to me. — GRAY.

4. *Iambic Hexameter*

Diagram = ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ |

. Thou most lying slave,

Whom stripes may move, not kindness! I have used thee,

Filth as thou art, with human case, and lodged thee

In mine own cell, till thou didst seek to violate

The honor of my child. — *The Tempest*.5. *Trochaic Trimeter*

Diagram = ♩ ♩ | ♩ ♩ | ♩ ♩ |

Hail to thee, blithe spirit!

Bird thou never wert,

That from heaven, or near it,

Pourest thy full heart.

SHELLEY : *To a Skylark*.

6. *Trochaic Tetrameter*

Diagram = $\text{♩} \text{ } \text{ } | \text{♩} \text{ } \text{ } | \text{♩} \text{ } \text{ } | \text{ } \text{ } \text{♩}$

Tell me not in mournful numbers,
Life is but an empty dream;
For the soul is dead that slumbers
And things are not what they seem.

LONGFELLOW.

Tennyson's "Locksley Hall" has a double trochaic tetrameter; it divides easily in the middle and is like the tetrameter in every respect:

Comrades, leave me here a little, while as yet
't is early morn;
Leave me here, and when you want me, sound
upon the bugle-horn.

7. *Anapestic Tetrameter*

Diagram = $\text{ } \text{ } \text{♩} | \text{ } \text{ } \text{♩} | \text{ } \text{ } \text{♩} | \text{ } \text{ } \text{♩}$

For the angel of Death spread his wings on the blast,
And breathed in the face of the foe as he passed. — BYRON.

8. *Dactylic Dimeter*

Diagram = $\text{♩} \text{ } \text{ } | \text{♩} \text{ } \text{ } |$

Cannon to right of them,
Cannon to left of them. — TENNYSON.

9. *Dactylic Hexameter*

Diagram = $\text{— } \cup \cup \cup \mid \text{— } \cup \cup \cup \mid \text{— } \cup \cup \cup \mid \text{— } \cup \cup \cup \mid \text{— } \cup \cup \cup \mid$
 $\text{— } \cup \cup \cup \mid$

This is the forest primeval. The murmuring pines

and the hemlocks. — LONGFELLOW.

10. *Amphibrachic Trimeter*

Diagram = $\cup \text{— } \cup \mid \cup \text{— } \cup \mid \cup \text{— } \cup \mid$

You'll come to our ball; — since we parted

I've thought of you more than I'll say;

Indeed I was half broken hearted

For a week when they took you away. — PRAED.

181. Variations within the Verse. The same rhythm repeated throughout a long poem without variation becomes monotonous. By the occasional substitution of a different foot, the regularity of accent is broken and the rhythm is made more pleasing. You will find such substitutions in all poetry. Note the variations in the following:

- (1) I sift the snow on the mountains below,
 And their great pines groan aghast;
 And all the night 't is my pillow white
 While I sleep in the arms of the blast.
 Sublime on the towers of my skyey bowers,
 Lightning my pilot sits;

In a cavern under is fettered the thunder,
 It struggles and howls at fits. — SHELLEY.

- (2) And Christabel saw the lady's eye,
 And nothing else saw she thereby,
 Save the boss of the shield of Sir Leoline tall,
 Which hung in a murky old niche in the wall.
 O softly tread, said Christabel,
 My father seldom sleepeth well.

COLERIDGE: *Christabel*.

182. Rhyme. Rhyme is the correspondence of the sounds of the words at the ends of lines of poetry. Words are said to rhyme when they answer the following conditions:

1. The accent must fall on the rhyming syllable:
 as, hark, remark.

2. The rhyming syllable must have approximately the same sound; as lungs, tongues; air, prayer.

3. The rhyming words should differ; *mark* and *remark*, *sea* and *see*, do not make acceptable rhymes.

183. Blank and Heroic Verse. Iambic pentameter is called *blank verse* when it is unrhymed. It is found in Shakespeare's dramas, in Milton's *Paradise Lost*, in Tennyson's *Idylls of the King*, and elsewhere.

When iambic pentameter is rhymed, it is called

heroic verse. It is used by Pope, Goldsmith, Swinburne, and many other poets.

184. The Stanza. A single line of poetry is called a *verse*. Two or more rhymed lines of verse may constitute a stanza. There are six principal kinds of stanzas: the couplet, the quatrain, the sestet, the octave, the Spenserian stanza, and the sonnet.

1. *The couplet* consists of two rhymed lines using any meter; as,

Rhyme Formula

Be not the first by whom the new are tried, a
Nor yet the last to lay the old aside. — POPE. a

2. *The quatrain* consists of four lines, of which the first rhymes with the third and the second with the fourth. Any meters may be used; as,

Rhyme Formula

Sunset and evening star, a
And one clear call for me! b
And may there be no moaning of the bar, a
When I put out to sea. — TENNYSON. b

The quatrain may also be arranged so that the first line rhymes with the fourth, the second with the third. This type is used in Tennyson's *In Memoriam*. Rhyme formula: *a b b a*.

3. *The sestet* has six lines without metrical restrictions. The rhymes are variously arranged into two or three groups. In Shelley's "Hellas" the rhyme formula is *a b a b c c*. Any arrangement is permissible; as, *a b b a c c* or *a b c a b c*.

4. *The octave* has eight lines with no metrical restrictions. It is also known as *ottava rima*. The rhymes are

variously arranged ; perhaps the commonest arrangement is the rhyme of alternate lines. Rhyme formula : *a b a b c d c d*.

5. *The Spenserian stanza* consists of nine lines and is so called because it was first used by Edmund Spenser in *The Faerie Queen*. It has the first eight lines in iambic pentameter ; the last line is an iambic hexameter, also called an *Alexandrine*. The rhymes are in three groups ; as,

Rhyme Formula

That ancient Beadsman heard the prelude soft ;	a
And so it chanced, for many a door was wide,	b
From hurry to and fro. Soon, up aloft,	a
The silver, snarling trumpets 'gan to chide :	b
The level chambers, ready with their pride,	b
Were glowing to receive a thousand guests :	c
The carved angels, ever eager-eyed,	b
Stared, where upon their heads the cornice rests,	c
With hair blown back, and wings put crosswise	
on their breasts.	c

Modern poets are taking great liberty with the stanza, especially in using a variety of meters in the same stanza. The Spenserian stanza is restrictive and not often used.

6. *The Sonnet*. The sonnet consists of fourteen iambic pentameter lines, having the rhymes arranged thus :

a b b a a c c a ; d e d e f f

or

a b b a, a c c a ; d e f, d e f

The sonnet form was imported into England from Italy. Shakespeare used it with his own variations of form, while Milton was faithful to the Italian model.

The sonnet has the added peculiarity that the first eight lines form a unit of thought, stating the theme. The last

six are a specific application. This feature, again, is not always observed by poets. See page 237 for Milton's sonnet "On his Blindness."

EXERCISE 36

1. Bring to class a poem from a current magazine and be prepared to explain its metrical form.
2. Learn Milton's sonnet "On his Blindness"; analyze its form.
3. Write a couplet, a quatrain, and a sonnet.
4. Write ten or more lines of blank verse, or the same number of heroic verse.
5. Study the stanza used by Browning in "Hervé Riel." Outline its metric peculiarities.
6. Explain the metrical qualities of Van Dyke's "Ode to Music," in *Music and Other Poems*.

CHAPTER XII

CONVERSATIONS ABOUT BOOKS

185. Thoughtful reading raises numerous questions about the author's purpose, about the characters drawn, about the life described, about the episodes which chain your interest, about those features which make a book worth reading and determine its literary value. Your study of English in the high school should gradually give you the power to read with discrimination. It should eventually enable you to determine the merits of a book, to select from it anything of value, and reject all that is trivial, or untrue, or vicious. You should be able to take your place beside the author, behind the scenes as it were, and understand the simpler problems of literary workmanship; you should be able to stand beside great characters and enter into their motives so as to understand them. Your reading of books will be enjoyable in so far as you are able to do these things; and the more you read in this way the more you will desire to talk about the books you read. It will increase your pleasure in a book to discuss its characteristic features with friends or classmates.

The questions here raised are intended to induce conversation about some of the books in your course. The books selected are Washington's *Farewell*

Address, Byron's *Prisoner of Chillon*, Ruskin's *Sesame and Lilies*, Dickens's *A Tale of Two Cities*, Thackeray's *Henry Esmond*, Tennyson's *Gareth and Lynette*, and Shakespeare's *Hamlet*. The questions are typical; in each case many other questions will occur to you. Let these and similar subjects become frequent topics of conversation between you and your friends. In so doing, you will have increased pleasure and profit in reading; you will be more interesting to your associates; and you will rapidly acquire a critical judgment of books.

SESAME AND LILIES

OF KINGS' TREASURES

I. Advancement in Life

1. Do you agree with Ruskin that mankind measures success more by the applause it brings than by the intrinsic value of the achievement itself? Can you offer any evidence for or against this view? What view is presented by the "Sermon on the Mount"?

2. What is the chief value of "good society"? Do men usually choose their friends among the *true* and the *wise*?

3. Do you agree with the author that our choice of living friends is narrowly limited, while books offer us the friendship of great and good men?

4. Can you give any other reasons why we so little use the society of the people in books?

II. Books

1. Have you read any books of which you would say that they are merely a "multiplication of voice"? Name several such books.

2. Name a book that answers the description of a "Book of all time."

3. What, in your opinion, is necessary that a man may have "*His Book*"?

III. Reading

1. Since a man has free choice in selecting his reading, is the love of praise wholly absent as a motive? Prove your answer by giving instances.

2. Does the figure of the miner adequately illustrate our frame of mind in all reading? Is it true in reading for pleasure? Is it ever wise to read for pleasure only?

3. Does Ruskin overemphasize the value of individual words?

4. Can you show that Milton demands more such study as Ruskin gives him, than many modern authors? Why?

5. Show that Ruskin gives too little value to the reader's own thought (§ 25).

6. Why did Ruskin distinguish so carefully between reading to know "what is true" and to feel "what is just"? Is § 30 an integral part of the discussion on Books and Reading?

IV. England's Public Frame of Mind, and Reading

1. How would such moral conditions as Ruskin names, affect a nation's reading? Would Milton be widely read? Shakespeare? Tennyson? The Bible? Ruskin? Novels? Poetry? Philosophy? History?

2. Can you apply Ruskin's argument to some popular book in America now? Is Milton a widely read author in America to-day? Why? Apply the argument to some book commonly termed a "best seller."

V. Advancement in Life, and Reading

1. If advancement in life comes through obtaining more "personal soul," how can books help?

2. Do you believe the multiplication of libraries will bring about the results Ruskin desires?

3. Show how Ruskin's plan of reading would produce character and counteract the national ills of which he complains.

4. Do you feel that right reading will produce true Kingship as Ruskin defines it?

OF QUEENS' GARDENS

I. Woman's Sphere Contrasted with Man's

1. Is the fact that Shakespeare has no heroes, only heroines, an indication that he regarded woman as inherently purer, nobler, and wiser than man? Or was this prompted by a dramatic purpose?

2. Is the estimate of woman as given in the works of great writers like Homer, Æschylus, Shakespeare, Dante, Scott, and others, different from popular sentiment? Give reasons for your answer.

3. Is woman idealized by man in literature and in love, but not in actual life?

4. Does Ruskin describe an ideal or a real woman in §§ 68 and 69? What qualities are real? Which qualities are impossible?

II. Woman's Education

1. Do you agree with Ruskin that physical health and perfection of beauty are the first requisites in woman's education? Is the modern woman's college now observing this rule? What element in boys' education corresponds to this?

2. Is it right to plan woman's education from man's point of view, that is, so that she may *understand* and *aid* the work of man (§§ 72 and 74)?

3. Does Ruskin imply (§ 72) that in science, woman cannot go beyond the "threshold"?

4. Does Ruskin prove conclusively that woman should eschew theology? Can you present evidence to the contrary?

5. Do the restrictions on novel reading (§§ 76 and 78) apply peculiarly to girls, or equally to boys? Do you accept as true the figures that a boy's character may be chiseled and hammered, while a girl's character grows like a flower? Give reasons for your answers.

III. Woman's Duties to the State

1. Will a true conception of service (§§ 87-90) make the Lady and Queen? Is this conception of service consistent with our idea of womanhood?

2. Has womankind power to bring about peace? If so, what keeps women from exercising this power? If not, wherein lies Ruskin's error?

3. In §§ 92-95, woman is exhorted to live true to the doctrine of universal brotherhood. Is it consistent with our ideas of pure womanhood to ask that she "walk on bitter herbs and thorns"?

IV. On the Essay as a Whole

1. Are Ruskin's views characteristic of English rather than of American thought?

2. Are Ruskin's thoughts applicable to-day?

3. What would Ruskin think of the equal suffrage movement?

4. Have any of the ideas advocated in this essay been realized in England or America? What ideas, if any, would Ruskin withdraw or modify now?

WASHINGTON'S FAREWELL ADDRESS

I. The View of Office-Holding

1. What was Washington's attitude towards office-holding? Compare it with that of recent Presidents.

2. Contrast Washington's sense of duty in assuming office with popular opinion regarding office-holders to-day. Is this popular opinion justified?

II. A United Government

Does this address convince you that a united government is wise for our country? Can you give additional reasons, from your knowledge of the history of the United States, why a union of states is better than a number of independent states?

III. Dangers to the Union

In naming the possible causes which might "disturb our Union," does Washington show that he is a good prophet? What causes named have not yet disturbed us as a united nation? What new disturbing causes has the century since Washington's death produced?

IV. A Foreign Policy

Do you regard Washington's foreign policy a wise one? Name any acts on the part of our government since 1800 that were contrary to his policy. Is his policy large enough for our country to-day? Have modern facilities for rapid communication impaired the value of his advice?

V. The Character of Washington

What qualities of mind and heart are illustrated in this address? Can you show qualities of patriotism in the address, which would form a valuable lesson for our day?

A TALE OF TWO CITIES

I. The Setting of the Story

1. Were conditions in France in 1775 worse than conditions in England? Give reasons for your answer. Contrast conditions in America to-day.

2. Give a list of prophecies or suggestions that are mysteriously dropped in Part I. What value have these in the development of the story?

3. Does your first acquaintance with the Defarges (Part I, Ch. V) lead you to anticipate the part they take later?

4. Why does Tellson's bank receive so much space in the story?

II. The Episodes in London

1. Did Charles Darnay's trial in London foreshadow his two trials in Paris? What value has this first trial in the development of the story?

2. What is the purpose (Part II, Ch. VI) of the D I C episode?

3. Does the movement of events necessitate our acquaintance with the Marquis Evrémonte? Give reasons for your answer.

4. Which character interests you most on first acquaintance, Darnay, Stryver, or Carton? Show how the character of each is brought out by his method of love-making to Lucie.

5. Discuss the value to the story as a whole, of the chapter (Part II, Ch. XIV) on body-snatching. What other chapters, if any, are similarly used?

6. Do you sympathize with Darnay in his determination to go to Paris? Weigh the reasons for and against his going.

7. What constitutes the point of highest interest in the episodes in London? What elements of character or fortune seize upon your interest in Part II? Could the story end with Part II? Give reasons for your answer.

8. Who is the hero in Part II?

III. The Episodes in Paris

1. Show that Dickens succeeded or failed in giving adequate explanations for the appearance of Dr. Manette, Lucie, Carton, and Barsad in Paris.

2. Compare Madame Defarge with Lady Macbeth. What heroic qualities, if any, do you see in her? Are her motives for revenge sufficient, or is she merely a monster?

3. Who is the hero of the story? Why?

4. Is Carton's character consistently drawn throughout the story? What motive prompts him in his final actions?

5. What is the climax of the story: the reading of Dr. Manette's paper at the trial, or Carton's impersonation of Darnay?

IV. The Story as a Whole

1. Could this story be dramatized? If so, how would you divide the action?

2. Do you find any unnecessary characters in the story: Mrs. Cruncher? Stryver? Jerry Cruncher, Jr.? Miss Pross? The little seamstress in prison and at the guillotine? "The Vengeance"? Give reasons for your answer in each case.

3. Does Dickens make Darnay a coward in permitting Carton to take his place?

HENRY ESMOND

BOOK I

1. Why was Henry Esmond first brought to Castlewood?

2. What is the significance of the mob scene?

3. What great change was brought about in the life of Henry by the death of Thomas Esmond at the battle of the Boyne?

4. Contrast the positions of Father Holt and Dr. Tusher. What do their positions show concerning the religious conditions of the country?

5. What was the effect of the smallpox on the history of the Castlewood family? How do you account for Lady Castlewood's anger toward Henry?

6. Why was Henry sent to Cambridge?

7. What was the cause of Henry's "unsatisfactory mood of mind" at Cambridge?

8. What was the effect of Father Holt's last conference with my Lord Viscount?

9. What purpose does the relation between Mohun and Castlewood serve in the plot?

10. What did Lord Castlewood conclude from Lady Castlewood's agitation at the announcement of Henry's accident?

11. What was the secret which Lord Castlewood divulged to Henry?

BOOK II

1. What motive prompted Henry to conceal the knowledge gained from Lord Castlewood's confession?

2. How do you account for Lady Castlewood's attitude toward Henry after the duel when she visited him in prison?

3. In what way was Henry's history changed by the duel?

4. Do the Vigo Bay Campaign and the Battle of Blenheim advance the story?

5. What actuated Lady Castlewood to warn Henry against Beatrix?

6. How was the Viscount induced to join the conspiracy? What was the character of the conspiracies of William's reign?

7. The Lady Dowager's views concerning Lady Castlewood and Tom Tusher had what effect on Henry?

8. What connection with the story has the unjust treatment of General Webb by the Duke of Marlborough?

9. Does the way in which Henry learns the story of his birth seem natural or forced? Give your reasons.

BOOK III

1. Why did Henry leave the army?

2. What is the effect of the scene of the diamonds? Could

this scene have been omitted without loss to the plot? Give your reasons.

3. What motive prompted Esmond to bring the Pretender back to England? Did he believe it would be for the good of England to restore the Prince? Are you in sympathy with the conspiracy or not? Give your reasons.

4. What thwarted the plan of the revolutionists?

5. Was the Prince in any way "royal"? Do you sympathize with him at all in the end? Does Thackeray make you feel sorry that the Prince was not crowned?

THE STORY AS A WHOLE

1. Wherein would it have been inconsistent for Thackeray to have had Beatrix, after the death of the Duke of Hamilton, come to a "happy ending"?

2. When do you first suspect Lady Castlewood's love for Henry Esmond? When are your suspicions confirmed?

3. Did you want Henry to discover that his attachment for Beatrix had given place to a tender affection for her mother? Why?

4. During the War of the Spanish Succession, in whose hands was the real power of England?

5. Thackeray gives many philosophical reflections on life. Are there any with which you agree? With which you disagree? Why? Is your disagreement due to a change in conditions from Thackeray's time to the twentieth century?

6. Is Esmond a probable character? Give your reasons. In his character development, what may be attributed to his heredity? To his environment?

7. Is Thackeray's characterization of the Duke of Marlborough true to history? Of Steele? Of Swift?

8. In what ways are Addison and Swift useful to the story? What connection with the plot has Steele?

9. What was the climax in the life of each of the following : Lady Castlewood, Esmond, Beatrix, Frank ?

10. Is the character of Beatrix as drawn by Thackeray in any way inconsistent ? Give your reasons.

11. Were Beatrix and her mother alike in any respect ? Give your reasons.

12. What differences are there in the way history is used by Scott in *Ivanhoe*, by Dickens in *A Tale of Two Cities*, and by Thackeray in *Henry Esmond* ?

13. What is Father Holt's place in the novel ?

14. If Henry had not burned Lord Castlewood's confession, what difference would there have been in the lives of the principal characters ?

15. How do you account for the "tragedy of failure" in the life of Beatrix ?

16. Mention incidents which, though seemingly unimportant in themselves, have unusual significance.

17. What episodes are unnecessary to the story ? What characters might have been omitted without materially affecting the story ?

18. What episodes are of special importance in the plot development ? In character development ?

19. What is the full significance of the breaking of the swords at the close of the story ?

20. In what does Thackeray's skill as a novelist lie ?

21. What picture do you get of the manners and customs of the social life of the period ?

THE PRISONER OF CHILLON

I. The Cause of the Imprisonment

1. Was the prisoner martyr to a worthy cause ?

2. Why is such suffering now rare ?

II. The Interior of the Dungeon

1. Compare the dungeon with other prisons about which you have heard or read.
2. Are the horrors exceptional or extreme?

III. The Three Brothers

1. What appeals to your pity?
2. How has the poet aroused your interest?
3. Which brother appeals most to your sympathy? Why?
4. What details in the story seem to emphasize the injustice?

IV. The Prisoner Alone

1. Was the bird a complete delusion?
2. How does the view from the barred window affect your sympathy for the prisoner?
3. Are his emotions adequate?

V. Freedom

1. Wherein is the conclusion satisfying or unsatisfying?
2. Is it reasonable that freedom should bring so little joy to this prisoner?

VI. The Poem as a Whole

1. To what emotions does the poem chiefly appeal?
2. In what quality do you find most pleasure: the characters, the rhythm, the sentiment, or the movement of the narration?

IDYLLS OF THE KING: GARETH AND LYNETTE

1. What application to his own life does Gareth make of the falling pine?
2. Is Gareth's attitude toward his mother natural? Is she "good mother" or "bad mother"? What motives actuate her?
3. What is the significance of Gareth's remark concerning Modred?

4. What are Gareth's ideals in life? Does his mother appreciate the nobility in Gareth's character? Give your reasons. Point out evidences of his nobility.

5. What is Gareth's conception of true knighthood? Of true kingship? Does Bellicent agree with him in regard to kingship?

6. What words of Gareth suggest to Bellicent the test she imposes? Why does the author put this test upon Gareth?

7. What is the significance of the Lady of the Lake? Of the City of Arthur? Of the blast of music?

8. How does the conversation with the Seer affect Gareth?

9. What purpose in the story does Sir Kay serve?

10. Why did Gareth desire to keep his name unknown?

11. Why did Lynette desire to have Lancelot for her champion? Does she show any weaknesses of character? Explain.

12. What is the significance of Gareth's splendid equipment?

13. How does the incident of Gareth and Lynette's losing their way affect the story?

14. What is the significance of Gareth's insistence that Lynette request him to spare the Morning Star?

15. Account for Lynette's change of feeling toward her champion. What lesson does she learn?

16. Explain the allegorical significance of the Noonday Sun. Of the Evening Star.

17. Why does the author bring about Gareth's defeat by Lancelot?

18. Why does Gareth take the moment of his overthrow to declare his rank to Lynette?

19. What purpose does the exchange of shields serve?

20. Why does Night appear in such frightful form?

21. What has Gareth achieved in the Idyll?

22. How does the conclusion of the poem differ from Malory's tale? What good reasons do you see for Tennyson's making such a change?

23. What is there appropriate to the poem in the season of the year in which the action takes place?

24. Why was Sir Lancelot a friend of Gareth?

25. What is the significance of each of Gareth's conflicts?

HAMLET

1. What was the situation of affairs at Elsinore when the drama opens? What line in the first scene strikes the keynote of the play?

2. Why did not the ghost reveal his purpose on his first appearance?

3. What immediate effect did the ghost's revelation have on Hamlet? Why did Hamlet refuse to tell his companions what he had learned from the ghost?

4. Is Polonius's advice good advice to-day? Do you agree with the philosophy expressed by him?

5. What plan of procedure did Hamlet decide upon after his interview with the ghost? Why did he not proceed to act at once?

6. How do you account for Hamlet's treatment of Ophelia? Is he justified in his treatment of her?

7. What did Polonius consider to be the cause of Hamlet's malady? Did the queen agree with him?

8. What was the result of the interview between Ophelia and Hamlet in Act III, Scene i?

9. To what strategy did Hamlet resort in order to prove his uncle's guilt? Wherein would such a plan appeal to Hamlet? It accomplished two results; what were they?

10. What was the king's true reason for sending Hamlet to England?

11. What is the point of the conversations between Hamlet and Polonius in Act II, Scene ii, and in Act III, Scene ii?

12. Why did Hamlet let slip his opportunity for revenge in Act III, Scene iii?

13. What effect did Hamlet's words have upon his mother at the time he killed Polonius? Did Polonius deserve his fate?

14. What was the king's plot against Hamlet in sending him away from court? Why was it a failure?

15. What was Laertes' state of mind upon his return? How were his purposes changed by the king?

16. What was the cause of Ophelia's madness? Was her death inevitable? Give reasons.

17. What do Ophelia's gifts of the flowers signify?

18. What was the king's final plot against Hamlet?

19. Why should Horatio have been the only one to escape a tragic end?

20. Was the effect of Hamlet's course of action upon Polonius and his family necessary to the plot?

21. What is the purpose of the play?

22. What are the two principal thoughts in the soliloquy beginning "To be, or not to be"? What are Hamlet's points in regard to each?

23. The scene between the gravediggers serves what purpose? The scene in which the players and Hamlet take part, before the play is presented?

24. What reflections on human life do you note that are applicable to-day?

25. What is the climax in Hamlet's life?

26. How do you account for the fact that Hamlet, despite his intense feeling and his father's command, failed to act? What was his state of mind?

27. Can you mention any circumstances under which Hamlet showed himself a man of strong will and determination?

APPENDIX A

GRAMMAR

186. Introduction. The sentence is the unit of connected speech. Words are merely "parts of speech," uniting in various relations with one another to form sentences. The facts about the general plan of the sentence and the relationships between the words which form the sentence are the elements of grammar.

187. Parts of Speech. There are eight parts of speech : noun, pronoun, adjective, verb, adverb, preposition, conjunction, and interjection.

1. A *noun* is the name of a person, place, or thing. It can stand alone or with other words as the subject of a sentence.

2. A *pronoun* is a word used in place of a noun. It may be used, like a noun, as the subject of a sentence.

3. An *adjective* is a word used to describe or limit a noun.

4. A *verb* is a word that declares something about the subject. It can stand alone or with other words as the predicate of a sentence.

5. An *adverb* is a word used to qualify a verb, an adjective, or another adverb.

6. A *preposition* is a word used to join a noun or pronoun to some other word in the sentence and to show the relation between them.

7. A *conjunction* is a word used to connect words or groups of words and to show the relationship between sentences.

8. An *interjection* is an exclamation giving expression to strong feeling or emotion.

188. Substantives. Any word or group of words may be used as a noun, and when so used, it is called a substantive word, a substantive phrase, or a substantive clause. There is great variety in substantives ; as,

- (1) *It* is a pronoun.
- (2) Do you play "*five hundred*" ?
- (3) *To do good* is a noble purpose.
- (4) *Hoping idly for good fortune* rarely brings results.
- (5) *That he came at all* is a great pleasure.

1. Review the *classes of nouns*: common, proper, collective, abstract, diminutive, compound.

2. Review the rules for the formation of *plurals* ; illustrate the rules by giving the plural forms for the following :

Gas, day, body, knife, muff, folio, solo, foot, food, gold, news, peace, trout, motto, index, alumna, bluecoat, analysis.

3. Review the rules of *gender* and illustrate them by naming the gender of the following words. In each case give the form of the word used for the opposite gender.

Soldier, negro, host, chicken, drake, roe, robin, horse, wizard, poet, groom, conductor, driver, herald, neighbor, nymph, demon, aviator, mechanician, promoter, heiress.

4. (a) The *possessive case* is formed in the singular by adding the apostrophe and *s* ('s) to the noun ; as, girl's.

Words ending in *s*, or in the sound of *s*, in the singular regularly add 's according to rule. But words of two syllables are sometimes written with the apostrophe alone ; as, governess', conscience'.

(b) The possessive case is formed in the plural by add-

ing the apostrophe alone whenever the plural ends in *s* ; as, boy's, boys'.

Whenever the plural of the noun does not end in *s*, the possessive is formed by adding 's ; as, man's, men's.

(c) Nouns taken unchanged from other languages form their possessives according to English usage ; as, alumna's, alumnae's.

Give the possessive singular and plural of the following nouns :

Lady, church, hero, half, valley, son-in-law, rogue, mistress, cherubim, money.

(d) The possessive case is preferred to express the idea of possession in connection with persons and usually with living beings. The prepositional phrase with *of* is used with names of inanimate objects. The possessive form with inanimate objects tends to personify the object.

189. Pronouns. Review the classes of pronouns: personal, demonstrative, interrogative, relative, and indefinite ; learn the declension of the personal pronoun. (See *High School English, Book One*, §§ 70-75.)

1. *What* is a double relative, that is, it is equivalent to *that which* and is therefore in itself both relative and antecedent.

2. *That* is regularly used in a restrictive sense, sharply limiting and defining the antecedent. (Book One, § 74 : 2, 4.)

3. *Who* and *which* are sometimes used with restrictive sense. *As* is always merely descriptive.

Give two examples of each use named.

190. Adjectives. There are two classes of adjectives: descriptive and limiting.

Classify the following :

Ten, double, first, all, the, such, this, few, each, whose, what, much, tenth, yonder, little, soft, Polish, each other.

1. Review the rules of *comparison* and illustrate them by comparing the following :

Able, little, well, good, near, long, chief, industrious, dead, round.

COMMON ERRORS :

The adjective is sometimes used in place of an adverb ; as,

(1) How do you feel to-day ? Thank you, very (good) well.

(2) He does not hear (good) well.

191. Verbs. Verbs are of three classes: transitive or incomplete, intransitive or complete, and copulative.

1. A *transitive* or incomplete verb requires an object to complete its meaning. It cannot stand alone, without an object, as the predicate of a sentence ; as, demand, await, carry.

2. An *intransitive* or complete verb requires no object to complete its meaning. It can stand alone, without an object, as the predicate of a sentence ; as, stand, play, weep, work.

3. The *copulatives* are incomplete verbs, requiring a predicate instead of an object complement. The verb *is* is called *the copula*, because it joins the subject to a predicate noun or to a predicate adjective. The following are the principal copulative verbs: *become, appear, seem, feel, taste, smell, look.*

Classify the following :

Have hurt, was hurt, have been hurt, will become, has become, pleased, to be pleased, have pleased, to have seen, to have

been, has been seen, will have appeared, showed, was shown, run, awaited, having been seen, heated, got, went, will have gone, are taught, is coming, to go, gone, am pleased, give, heard, sent, laid, set, had left, learn, taught, was laid, had been learned, got, was eaten, lay, sat, had set, seemed.

(a) Classify the above verbs according to tense.

(b) Classify the verbs as regular or irregular.

192. Voice. Voice is the property of the verb which shows whether the subject acts upon something or suffers the action of the verb. There are two voices: the *active* and the *passive*.

When the subject acts upon something, the verb is in the active voice; as, The boy *carries* books.

When the subject receives or suffers the action expressed by the verb, the verb is in the passive voice; as, The books *are carried* by the boy.

Classify the verbs in § 191 as active or passive voice.

193. Principal Parts of the Verb. All forms of the verb rest upon three fundamental forms, which are called the principal parts of the verb:

1. The present, indicative, first person, singular; as, *am*.

2. The past, indicative, first person, singular; as, *was*.

3. The past participle; as, *been*.

Give the principal parts of the following verbs:

Lie, let, come, sit, lay, go, get, set, buy, shut, tell, work, sell, arise, give, fly, do, throw, know, hang, take, eat, sleep, build, win, ride, grow, sweep, sew, think, study, wear, carry, sing, play, flee, loose, find, offer, seek, freeze, shrink, drink, drown.

194. Person and Number of Verbs. The English verb shows very few changes of form to indicate person and

number. In the present tense *-s* is the sign of the third person singular. The form in *-est* or *-edst* (playest, playedst) is still used in prayers to indicate the second person singular of present and past tenses.

195. Mode. Mode shows the manner of the declaration made by the verb. There are three modes: indicative, subjunctive, and imperative.

The *subjunctive* mode, as a verb form, has small importance in the English verb. The subjunctive active still has distinct forms for the second and third persons singular of the present and perfect tenses; and the passive uses the subjunctive forms of the copula. In all other forms the subjunctive is like the indicative.

The *imperative* mode is used only in the second person.

Conjugate the verb *praise* in the present and perfect tenses of the subjunctive active; conjugate all tenses of the subjunctive passive of the verb *see*.

196. Verbals. There are three verbals: participle, infinitive, and gerund.

1. A *participle* is a verb form which partakes of the nature of an adjective and expresses action without reference to a subject.

2. An *infinitive* is a verb form which partakes of the nature of a noun and expresses action without reference to a subject.

3. A *gerund* is a verb form in *-ing* always used as a noun, and expresses action without reference to a subject.

Learn to distinguish the verbals from one another. Classify the following:

Approaching, to approach, his reading, reading Homer, raving mad, sailing a boat, to err, beautiful painting, registered mail, malted milk, milking time, making hay, public speaking, raising the "Maine."

197. **Defective Verbs.** *May, can, must, ought, shall, and will* are defective verbs.

1. *Shall* and *will* are used only as auxiliary verbs. They unite with the infinitives of any verb to form the future tense.

(a) Simple future time has

shall in the first person,

will in the second and third persons.

(b) The future expressing *threat* or *confident promise* has

will in the first person,

shall in the second and third persons.

EXCEPTION 1: When *shall* of the first person is quoted so that the person changes from the first to the second or third, *shall* is retained; as,

Direct Discourse.

We *shall* call again.

Indirect Discourse.

2d Pers. Do you say you *shall* call again?

3d Pers. They say they *shall* call again.

EXCEPTION 2: In questions of the second person, where the answers will be given in the first person and will denote simple time, use *shall*; as,

Shall you play football this season? I *shall*.

EXCEPTION 3: *Will* is used in the second person to express a command if the authority of the speaker is unquestioned; as,

You *will* move against the enemy's left.

2. *Should* is the past tense of *shall*.

(a) *Should* expressing duty or obligation is used with any person and is followed by the infinitive. It is

always in the indicative mode, and its tense depends on the tense of the infinitive which follows ; as,

I should study my algebra.

They should have remained longer.

Who should come but my mother.

- (b) *Should* is used as an auxiliary verb.
 (1) It is used in place of *shall* in quotations after a past tense ; as,

Direct Discourse.

Indirect Discourse.

I shall hear you.

He said he *should* hear me.

You shall rue this day.

He said you *should* rue this day.

- (2) It is used in any person in the subjunctive mode to express condition, concession, purpose, etc. ; as,

If he should meet us, he would reprimand us.

3. *Would* is the past tense of *will*.

- (a) *Would* as a principal verb is always followed by an infinitive, and is used in the indicative mode only. It expresses habitual or repeated action, or simple volition in past time, and is used with any person ; as,

They would always interrupt his remarks.

We would renew hope whenever we heard a sound.

- (b) *Would* is used in place of *will* in quotations after a past tense ; as,

Direct Discourse.

Indirect Discourse.

They will see a good game.

He said they *would* see a good game.

I will not surrender.

He said he *would* not surrender.

- (c) It is used in any person in the subjunctive mode to express condition or wish ; as,

Would the day were fair.

He *would* attend if he received an invitation.

Use the correct form in the following sentences :

- (1) If you (shall, will) call, I (shall, will) be happy to answer.
- (2) (Shall, will) you go away soon ?
- (3) I (will, shall) not see you again.
- (4) Hear me, for I (shall, will) say what I think.
- (5) It (shall, will) advantage more than do us wrong.
- (6) I (should, would) I had asked him to dinner.
- (7) Nor without cause (shall, will) he be satisfied.
- (8) If Brutus (shall, will) vouchsafe that Antony
May safely come to him and be resolved
How Cæsar hath deserved to lie in death,
Mark Antony (shall, will) not love Cæsar dead
So well as Brutus living ; but (shall, will) follow
The fortunes and affairs of noble Brutus.
- (9) What thief (would, should) find his way on such a night ?
- (10) And why (would, should) he come on this particular
night ?
- (11) Suppose your father (would, should) bring matters to
this pass.
- (12) And how (will, shall) you get it without selling your
mother's diamond pin ?

198. Adverbs. There are four classes of adverbs : place, time, manner, degree.

Review especially the peculiarities of *no*, *not*, *yes*, *there* (expletive), *the*, *none*, *as*.

Classify the following adverbs and compare those that admit of comparison :

Indeed, far, truly, certainly, so, greatly, never, up, ill, when, hardly, well, above, sadly, whence, likewise, out, barely.

199. Prepositions. The preposition is important in a

study of phrases. Observe that the principal word in a prepositional phrase is a noun, sometimes called the object of the preposition. The preposition shows the relation between this object and some other word in the sentence.

Prepositional phrases are used as adjectives, adverbs, or substantives ; as,

- (1) *Book of hero stories.*
- (2) *He came with help.*
- (3) *Out of debt* is an achievement.

The adverbial relation of the prepositional phrase depends upon the meaning of the preposition. Classify the following prepositions as expressing time, place, agent or instrument, cause, manner :

At, on, with, by, because of, off, since, before, between, without, by way of, by reason of, amid, during, below, over, through, till, from.

200. Conjunctions. Conjunctions are coördinating or subordinating.

1. Learn the classes of *coördinating conjunctions* (§ 211) and classify the following :

And, for, only, however, nor, hence, either — or, still, also, while, therefore, both — and, else, whether — or.

2. The *subordinating conjunction* not only connects but shows the dependence of the clause upon some word in the principal statement. When the clause is adverbial, its adverbial character is expressed by the conjunction.

Review the kinds of subordinating conjunctions (§ 211) and classify the following as regards manner, time, place, condition, concession, purpose, result :

Before, where, that, yet, provided, if, when, wherever, because, though, as if, supposing, lest, as soon as, whither, why, how, unless, until, yet, in order that, so that.

3. The relative pronouns are subordinating connectives.

4. The substantive clause is always connected by *that* or by an interrogative pronoun or adjective.

201. **Interjections.** The interjection has small grammatical significance since it has no syntactical connection with the other words in the sentence. Interjections are exclamations which compress a whole thought into one word. Thus the exclamation *Fire!* is equivalent to the sentence *Help us protect ourselves against this fire.* We may therefore call the interjection a sentence word.

202. **Phrases.** Review phrases under the heads: verb phrases, progressive verb phrase, emphatic verb phrase, participial phrase, infinitive phrase, prepositional phrase.

1. The *prepositional phrase* has two essential elements: the noun or pronoun which is in the objective case (§ 221), and the preposition which shows the relation between the noun or pronoun and some other part of the sentence. When the preposition shows the relation of its object to a noun or pronoun, the phrase has adjective use, and as such, it may be either attributive, predicate, or appositive. When the preposition shows the relation of its object to a verb, adjective, or other adverb, the phrase has adverbial use.

The adverbial use of the prepositional phrase expresses time, place, manner, cause, agency, means, accompaniment, degree, purpose. Bring to class illustrations of each kind of phrase named.

2. The prepositional phrase also has three substantive uses; as,

Subject: *In an old, dimly lighted attic* sounds like a story.

Object of preposition: He came from *over the sea*.

Predicate complement: My hope is *in God*.

Observe the use of phrases in the following passage and classify each phrase :

At the beginning of the action he had taken his place in front of his little band of cavalry. He bade them follow him, and rode forward. But it seemed to be decreed that, on that day, the Lowland Scotch should in both armies appear to disadvantage. The horse hesitated. Dundee turned round, stood up in his stirrups, and, waving his hat, invited them to come on. As he lifted his arm, his cuirass rose, and exposed the lower part of his left side. A musket ball struck him : his horse sprang forward and plunged into a cloud of smoke and dust, which hid from both armies the fall of the victorious general.

MACAULAY.

203. The Sentence. A sentence is a combination of words expressing a complete thought.

1. Sentences are classified according to the manner in which the thought is expressed or according to the purpose of the speaker or writer, as *declarative*, *interrogative*, and *imperative*. Each of these three forms of sentences may be *exclamatory*. (See Book One, § 19.)

Review these sentence forms carefully and bring to class from your reading illustrations for each kind of sentence named above.

2. Sentences are classified, according to the number of statements they contain, as *simple*, *complex*, and *compound*. (See Book One, §§ 201–217.)

Review these sentence forms carefully.

204. The Simple Sentence: the Subject. A simple sentence states a single thought about a single subject. It has one subject, which may be compound ; and one predicate, which may be compound.

1. The subject of a simple sentence may be a noun or pronoun or any word, phrase, or clause used as a noun ; as,

- (1) *With malice toward none* is a noble sentiment.
- (2) *When* is a conjunction.
- (3) *Aeronautics* is a new science.
- (4) *His "r"* is a real guttural.
- (5) *John and his wife* returned yesterday.

2. The subject of a simple sentence may be modified by an adjective or by any word or phrase used as an adjective ; as,

- (1) *Green* fields distinguish the landscape.
- (2) Men *with ideas* are always in demand.
- (3) *Bursting* chestnut burs betoken autumn.
- (4) *My whole* heart is in this movement.

3. The subject of a simple sentence may be modified by another noun ; as,

- (1) Possessive noun : *John's* letter brought the news.
- (2) Noun in apposition : *Aristides, the Athenian*, was called the Just.

4. The complete subject is the simple subject, together with all its modifiers. Some of the adjective modifiers of the subject may themselves have adverbial modifiers. These adverbial elements are part of the complete subject but they do not modify the subject noun ; as,

A very rapidly approaching train frightened us.

5. The subject, whether noun or pronoun or substantive, is in the nominative case.

COMMON ERRORS :

- (1) (Him) He and (me) I went to school together.
- (2) The gardner and (her) she had a disagreement.

205. **The Predicate.** The predicate of a simple sentence is a verb or a verb phrase ; as,

- (1) James *came*.
- (2) James *will have come*.

- (3) James *is coming*.
- (4) James *did not come*.

1. The predicate verb or verb phrase may be modified by an adverb or any word or phrase used adverbially ; as,

- (1) James came *early*.
- (2) James came *in the morning*.
- (3) Drink *deep*.
- (4) He worked *hard*.

2. The predicate may have one of three constructions :

- (a) The verb may be complete or intransitive, needing no noun or adjective to complete its meaning ; as,

The boy reads.

Here the verb *reads* has in itself all the elements necessary to stand alone as the predicate of a sentence. Any adverbial modifier that might be added (as, The boy reads *well*) would not be necessary to complete the thought and would not change the sentence structure.

- (b) The verb may be incomplete or transitive, requiring a noun or object complement to complete the meaning ; as,

The visitor presented his *card*.

Here the verb *presented* is incomplete until we name that which receives the action expressed by the verb.

- (c) The verb may be incomplete, requiring a predicate complement, either predicate noun or predicate adjective, to complete its meaning ; as,

- (1) I am *he*.
- (2) Experience is a *teacher*.
- (3) The lesson is *difficult*.

Here the verbs are incomplete until we name the noun to identify it with the subject, or the adjective to define the subject.

The verbs *be, become, appear, feel, look, seem* are similarly used. They connect the predicate, whether noun or pronoun or adjective, with the subject, and are called *copulative* verbs. The predicate complement with copulative verbs may be a noun, a pronoun, an adjective, a participle, an infinitive, a phrase, or a clause. The noun, pronoun, and adjective are illustrated above. Examples of the others follow :

- (1) The lesson is *to be learned*.
- (2) The players feel *elated*.
- (3) The report is *that all is lost*.
- (4) The house is *of stucco*.

8. Some textbooks in grammar distinguish between "true intransitives" and "transitives used absolutely." Thus in

- (1) They all *came*,
- (2) He *reads*,

came would be called a true intransitive because it never requires a complement to complete its meaning; while *reads* may take an object complement, but is sometimes "used absolutely," as in (2). This book, however, classifies words according to their functions in a given sentence, by which rule both *came* and *reads* are complete or intransitive.

206. Word Order. The order of words depends upon the kind of sentence used.

1. In the declarative sentence the subject comes first,

with its modifiers before and after it in the order of relative importance ; the predicate follows the completed subject, with its own modifiers arranged before and after it in the order of relative importance. This may be called the direct order.

2. The imperative sentence regularly omits the subject completely. The predicate verb or verb phrase then comes first, followed by its modifiers. In rare cases the subject is used and follows immediately after the verb ; as,

- (1) Come unto me.
- (2) Go *ye* unto all the world.

3. The interrogative sentence uses the direct order when the subject is an interrogative pronoun ; in all other cases the verb precedes the subject.

4. When strong emotion is expressed, the emphatic word or phrase stands first ; as,

- (1) Go ! St. Andrews, with all your might.
- (2) Coward ! you deserve a hanging.
- (3) Ho ! the rapids are below you.
- (4) By my faith, they do look different.

COMMON ERRORS :

Care must be exercised in having at least one subject and one predicate in every sentence. In the following expressions show why the sentence is incomplete and add whatever may be necessary to complete the thought:

- (1) On the 3rd of February, 1756.
- (2) Sweet Auburn, loveliest village of the plain.
- (3) Have just heard of your arrival.
- (4) Came home last night and found all glad to see us.
- (5) The fickle pensioners of Morpheus' train.

(6) And passing rich with forty pounds a year.

(7) To have and to hold.

207. The Complex Sentence. The complex sentence consists of a principal statement and a clause which defines or completes the meaning of some word in the sentence. There are three kinds of clauses: adjective, adverbial, and substantive. (See Book One, §§ 211-214.)

The clause is the important feature of the complex sentence. It has a subject and predicate of its own and expresses a complete thought just as the sentence does; but the thought expressed by the clause is always dependent upon the thought in the principal statement and the clause modifies some word in the principal statement.

The principal statement in a complex sentence is in all respects a simple sentence; the clause may be a modifier of either subject or predicate; as,

Boys who work become men who succeed.

By taking away the clauses we have the simple sentence and principal statement:

Boys		become	:	men
who work				who succeed

208. Sentence Analysis. In sentence analysis the first step should always be to separate the principal statement from the clause or clauses, and then to determine the particular word to which the clause is attached as a modifier. The principal statement, as well as the clause, may then be analyzed for subject, predicate, and modifiers in the same way as the simple sentence is analyzed.

1. *The Clause a Part of the Complete Subject.*

(a) The adjective clause may modify any noun or pronoun that is a part of the complete subject; as,

The *village which we visited* was an attractive spot.

The general of the *army that invested Port Arthur* was richly rewarded.

- (b) The substantive clause may be used as the subject of a sentence ; as,

That you loved Cæsar is no cause of enmity between us.

- (c) The substantive clause may be used in apposition with the subject noun or with any noun that is a part of the subject ; as,

The *report that you had come* had reached me.

The man with the *news that we had won*, was in demand.

2. The Clause a Part of the Predicate.

- (a) The adjective clause may modify any noun or pronoun that forms part of the complete predicate ; as,

They moved into the *house which Jones built*.

- (b) The substantive clause may be used as object complement with an incomplete or transitive verb ; as,

He says *that more men are needed*.

- (c) The substantive clause may be used as predicate complement with the copula or with a copulative verb ; as,

This is *what he said*.

We become *what we desire to be*.

- (d) The substantive clause may be used in apposition with some noun that is a part of the complete predicate ; as,

Have you had the *announcement that she will be married* ?

- (e) The substantive clause may be used as object of a preposition ; as,

I can see the signal *from where I stand*.

We judge a man *by what he is*.

- (f) The adverbial clause may modify the predicate verb, defining the circumstances of the action expressed by the verb as regards time, place, manner, condition, concession, purpose, result, etc. ; as,

Time : The brave respond *when duty calls*.

Place : We stand *where you placed us*.

Manner : We can both endure the winter's cold *as well as he*.

Condition : I should have shouted *if I had known you were so near*.

Concession : Brutus stabbed Cæsar *tho' he loved him*.

Purpose : The troop marched rapidly *that they might attack unexpectedly*.

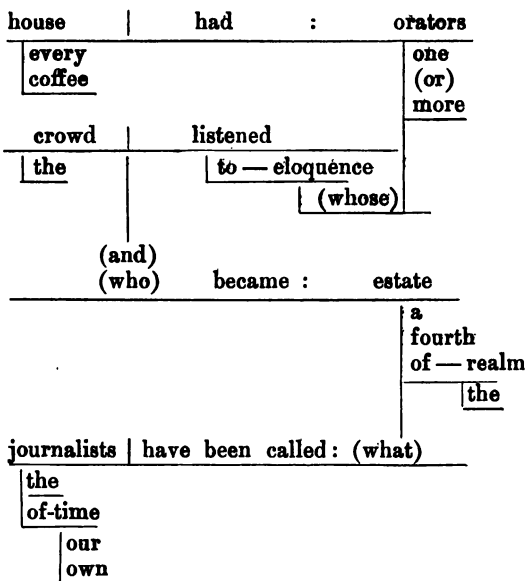
Result : So near will I be *that your best friends will wish I had been farther*.

Comparison : *The older we grow*, the less we know certainly.

209. The Diagram. A sentence may use several phrases and clauses, and sometimes a clause stands within a clause making the sentence structure intricate. Observe the involved structure in the following :

Every coffee house had one or more orators to whose eloquence the crowd listened with admiration ; and who soon became what the journalists of our own time have been called, a fourth estate of the realm.

In such cases proceed with the analysis as suggested in § 208 ;

*Principal statement :*

Every coffee house had one or more *orators*.

First clause, introduced by whose :

orators : to *whose* eloquence the crowd listened with admiration.

Second clause, introduced by and who :

orators : *who* became a *fourth estate* of the realm.

Third clause, introduced by what :

fourth estate : *what* the journalists of our own time have been called.

After thus breaking up the sentence into its larger units, each clause may be analyzed for subject, predicate, and modifiers.

210. The Compound Sentence. The compound sentence consists of two or more simple or complex sentences connected by coördinate conjunctions. Both parts of a compound sentence may be simple ; as,

Cæsar doth bear me hard ; but he loves Brutus.

Or both parts may be complex ; as,

Come on my right, for this ear is deaf,

And tell me truly what thou think'st of him.

In analyzing compound sentences, the same rule should hold, namely, to break each part into principal statement and clauses, and then to analyze each part separately for subject and predicate ; as,

First principal statement :

() *Come* on my right.

Clause :

come : for this ear is deaf.

Second principal statement :

() *Tell* me.

Clause :

Tell : what thou think'st of him.

211. Connectives. The connective is an important feature of the clause, for largely by the connective we determine the nature of the clause. We have coördinating connectives to connect compound sentences, and subordinating connectives to connect complex sentences.

1. The coördinating conjunctions are

copulative ; as,

and, also, both — and, however, likewise, moreover :

adversative ; as,

but, yet, still, while, only, nevertheless, notwithstanding :

alternative ; as,

or, either—or, neither—nor, nor, else, whether, whether—or :

and *causal* ; as,

hence, consequently, therefore, so, for.

2. The subordinating connectives are relative pronouns, interrogative pronouns, and conjunctions.

(a) The adjective clause is introduced by a relative pronoun ; as,

Who, which, what, that, as, whoever, whichever, whichever, whatever, whatsoever.

(b) The substantive clause is introduced by *that* ; by the interrogative pronouns *who*, *which*, *what* ; and by the interrogative adverbs *how*, *why*, *when*, *where*, etc.

(c) The adverbial clause is introduced by those conjunctions which express the adverbial relations of time, place, manner, concession, condition, purpose, result, comparison, and cause. They are as follows :

Time : when, whenever, till, until, after, before, while.

Place : where, wherever, whence, whither.

Manner : how, as if, as though.

Condition : if, unless, provided, except, supposing, in case that.

Concession : though, although, yet, granting, notwithstanding.

Purpose : that, in order that, so that, lest.

Result : that, so that.

Cause : because, since, as.

Comparison : as.

(d) Compound sentences frequently have no conjunction to connect them. The thought is then so closely related that no connecting word is needed ; as,

(1) Your scheme yields no revenue ; it yields nothing but discontent, disorder, disobedience. — BURKE.

- (2) The following facts came out. The son had failed to pass his college examinations; the daughter had entered college on condition; the scholarship of each was poor.
- (3) It is a luxury; it is a privilege; it is an indulgence for those who are at their ease. — BURKE.

The connection here depends on the repetition of an essential idea; or on such words as *following, this, that*, — words that point distinctly to what precedes or follows.

212. Elliptical Expressions. Some sentences omit an essential part for the sake of brevity. The omission is easily supplied by the mind, and is said to be “understood,” but the syntactical relation is sometimes obscure. This is especially the case when the relation between sentence elements depends on an omitted word. The following elements may be omitted:

1. The relative pronoun; as,

- (1) The man (whom) you saw was my father.
(2) The same day (on which) I went aboard, we set sail.

2. The subject; as,

Thank you.

3. The predicate; as,

I am taller than you (are tall).

4. Subject and predicate; as,

- (1) If (he is) present, he will speak.
(2) John Jones? (I am) Present.

5. Conjunction *that*; as,

- (1) I believe (that) he knows you.
(2) They told me (that) they would come.

6. A participle; as,

The soldiers (being) once in the fort, the surrender will be immediate.

7. The verbs *bid*, *dare*, *may*, *let*, *make*, *shall*, *need*, are regularly followed by the infinitive without the particle *to*; as,

- (1) They made him (to) *read* the constitution.
- (2) The president bids you *come* to him.

COMMON ERROR:

You are taller than (him) he [is].

213. **Syntax.** Syntax explains the arrangement of words in a sentence and states the rules of usage in accordance with which sentences are constructed. It has to do with relation, agreement, government, and connection.

Adjectives *relate* to nouns and pronouns.

Adverbs *relate* to verbs, adjectives, and other adverbs.

Participles *relate* to nouns and pronouns.

Prepositions show the *relation* of nouns or pronouns to other nouns and pronouns, or to verbs.

Nouns and pronouns *agree* with other nouns and pronouns, or with verbs.

Verbs *govern* their objects.

Conjunctions show *connection* and express *subordination*.

214. **Syntax of Nouns and Pronouns.**

1. A noun or pronoun used as subject of a sentence is in the *nominative case*; as,

- (1) *He* and *I* came together.
- (2) *Who* do you think came?

COMMON ERRORS:

- (1) Who (whom) do you think called?
- (2) (Him) He and I came together.

2. A noun or pronoun used to explain another noun or pronoun and meaning the same person or thing is in *apposition* and must have the same case ; as,

(1) I, *John*, was on the isle called Patmos.

(2) Then they called James, *him* who had won a prize.

In such expressions as Atlantic Ocean, Mount Parnassus, Governor Smith, Abraham Lincoln, the names are in apposition.

3. A noun or pronoun may be used without any grammatical relation to any other word in the sentence. It is called the *nominative independent*, and is used in direct address or in exclamations ; as,

(1) *Edward*, where is your book ?

(2) *Great Cæsar!* how could he risk so much ?

4. A noun may be used with a participle, expressed or understood, to express the cause, time, or circumstance of an action. Such a noun is in the nominative case and is called the *nominative absolute*, because it has no grammatical relation to any other word in the sentence ; as,

(1) The rain over, we proceeded.

(2) The train being late, they missed their connections.

COMMON ERRORS:

The participle is frequently used incorrectly without any grammatical connection with the rest of the sentence ; as,

(1) (Conceding your point), you have not proved your case.

(2) (Having entered college), the work was found too difficult.

This is known as the *hanging participle* and should be carefully avoided. It is better to use a clause in place of the participial phrase ; as,

- (1) Although I concede you this point, you have not proved your case.
- (2) When they entered college, they found the work difficult.

215. Syntax of Pronouns.

1. A pronoun agrees with its antecedent in person, number, and gender ; as,

They summoned *me*, *who* am the youngest.

2. When the antecedent is a collective noun, the pronoun is plural, if the noun denotes plurality ; singular, if the noun denotes unity ; as,

- (1) The class individually excel in *their* studies.
- (2) The team played *its* last game.

3. When the antecedent is an indefinite pronoun, as *each*, *some one*, *every one*, *nobody*, *somebody*, the pronoun preferred is the masculine singular ; as,

- (1) Nobody cared to give *his* opinion.
- (2) Somebody left *his* card.

COMMON ERRORS :

- (1) Every one has (their) *his* opinion.
- (2) Each thinks (their) *his* own wares are best.

4. When there are two or more antecedents of different gender or when the gender of the antecedent is indefinite, the pronoun preferred is the masculine singular ; as,

- (1) The boy and girl each did *his* best.
- (2) Neither man nor woman is completely happy by *himself*.

COMMON ERRORS :

- (1) Each of the pupils gave (their) *his* teacher a present.
- (2) No person likes to read (their) *his* own obituary.

216. Syntax of Verbs.

1. The predicate verb agrees with its subject in person and number.

COMMON ERRORS :

- (1) (Was) Were you present ?
- (2) Circumstances (alters) alter cases.
- (3) Twenty-five (is) are present.
- (4) I (asks) ask you the question.

2. When the subject is a collective noun, the verb is plural, if the noun denotes plurality ; singular, if the noun denotes unity ; as,

- (1) The committee *are* not all present at their annual meeting.
- (2) The class *is* large this year.

3. When two subjects are connected by *and*, the verb must be plural ; as,

William and Mary *are* royal names.

4. When two singular subjects are connected by *or* or *nor*, the verb must be singular ; as,

Neither Jameson nor Smith *is* present to-day.

5. An incomplete or transitive verb governs the objective case.

COMMON ERRORS :

- (1) The Bishop saw you and (I) me.
- (2) (Who) Whom did you see ?
- (3) (He) Him who is my friend I will doubly honor.

6. Some apparently complete verbs take an object which has a meaning kindred or cognate to the meaning of the verb ; as,

- (1) The boy *ran* a fine race.
- (2) *Speak* the *speech* as I pronounce it to you.

7. The object may be an adverbial modifier and is then called an adverbial object; as,

- (1) We sailed three *leagues* before breakfast.
- (2) The aeroplane moved *south*.

8. Verbs meaning to choose, call, name, etc., sometimes called factative verbs, take a second object. The second object is sometimes called the predicate object; as,

- (1) We elected *him* *chairman*.
- (2) They made *me* *head* of the firm.

When the factative verb is in the passive voice, the predicate object is retained as a predicate nominative; as,

- (1) He *was* elected *chairman*.
- (2) I *was* made *head* of the firm.

9. The copulative verbs *be*, *become*, *seem*, *appear*, etc., take a predicate complement. If the complement is a noun, it is in the nominative case and refers to the same person or thing as the subject; if the complement is an adjective, it limits the subject; as,

- (1) He *is* a *lawyer*.
- (2) They *appeared* *farmers*.
- (3) The air *is* *raw*.

10. A condition expressing doubt or making a supposition contrary to fact, has the verb in the subjunctive mode; as,

- (1) If he *come*, you may see him.
- (2) *Should* he *come*, you might see him.
- (3) If he *were* a candidate, you would vote for him.
- (4) *Had* he *been* well, he would have come.

217. **Syntax of Prepositions.** The preposition is followed by a noun or pronoun in the objective case.

COMMON ERRORS :

- (1) Can you decide between her and (I) me ?
- (2) (Who) 'Whom are you thinking of ?

218. **Syntax of Verbals.** Infinitives and participles are used to form the verb phrases by which the modes and tenses are expressed. They are also used as verbals.

1. The *participle* is a verb form which partakes of the nature of an adjective and expresses action without reference to a subject.

- (a) The participle as adjective may be attributive or predicate ; as,

Attributive : The *entering* class ; a *heated* argument.

Predicate : The king, *elevated* to the throne ; a song *sung* for me.

- (b) A participle may have all the modifiers of a verb ; it may take a noun complement, adjective complement, adverbial phrase or word, substantive clause, etc.

2. The *infinitive* is a verb form which partakes of the nature of a noun and expresses action without reference to a subject.

- (a) The infinitive, used as substantive, may be subject of a sentence, predicate complement with a copulative verb, object of a preposition, object complement of a transitive verb, and the secondary object with factative verbs ; as,

- (1) *To serve* his country was Washington's delight.
- (2) You seem *to be* in distress.
- (3) What went ye out for *to see* ?
- (4) We all want *to succeed*.
- (5) The general allowed us *to enter* the camp.

- (b) The infinitive may be used as an adjective ; as,
The soldiers had nothing *to eat* for that day.
- (c) The infinitive may limit an adjective ; as,
The witness is qualified *to testify*.
- (d) The infinitive stands in relation with verbs denoting effort, to name the purpose of the action expressed by the verb ; as,
The hunters redoubled their efforts *to reach* the summit.
- (e) The infinitive is used with verbs of believing, perceiving, wishing, and the like, in a clause in indirect discourse ; as,
The committee asked me *to prepare* a report.
- (f) The infinitive is used parenthetically ; as,
To sum up, we have proved these two propositions.
- (g) The infinitive takes the usual modifiers of the verb, such as object complement, predicate complement, and adverbial modifier.
3. The *gerund* is the verbal in *-ing* used as a noun.
- (a) The gerund may have the usual modifiers of the verb ; as,
We enjoyed his *reading* aloud.
Several assisted in *laying* the corner-stone.
- (b) When the gerund drops its verb functions, serving merely as a noun naming an action, but not expressing action, it becomes a *verbal noun* ; as,
His *thinking* is always correct.

219. **Sequence of Tenses.** The tense of the verb in the clause depends upon the tense of the verb in the principal statement.

1. A *present*, *future*, or *perfect* tense in the principal statement may be followed by any tense in the clause.

2. A *past* or *pluperfect* tense in the principal statement must be followed by either a past or pluperfect tense in the clause.

In the following sentences indicate which tense is correctly used:

- (1) We waited until you *will come*, *came*.
- (2) The train had gone when you *came*, *come*.
- (3) The judge resigned that you *may*, *might*, be chosen.
- (4) Had the procession started when you *have*, *had*, arrived?
- (5) The school would have closed if the weather *is*, *had been*, bad.
- (6) They had left before I *come*, *came*.
- (7) The boys hurried that they *may*, *might*, not be tardy.
- (8) Although you *tell*, *told*, me clearly, I did not remember.
- (9) Wherever you *locate*, *located*, us, we stood all day.
- (10) He hoped he *may*, *might*, see you.

220. Indirect Discourse. When the statement of another person is quoted indirectly, using the substance of what was said instead of the exact words, we have *indirect discourse*. The indirect statement follows the rules for sequence of tenses. The person and number of all pronouns must be clearly determined in order to avoid ambiguity.

An *indirect question* asks the substance of a direct question without using the exact words. The indirect question is always a substantive clause, which may be distinguished from relative clauses by the fact that the substantive clause is always the direct object of a verb of asking, doubting, questioning, and the like. (See § 211, 2, p. 327.)

In the following sentences give the direct form of the quoted statements:

- (1) We had heard that you would come.
- (2) The report came that the battle was going against us.
- (3) He will tell you that I cannot see you.
- (4) Have you heard that the club has disbanded?
- (5) The general commanded us to follow him.
- (6) He says he cannot see you.
- (7) They want to know when they can see you.
- (8) He thought you wanted to see me.
- (9) I believed they would send for him.
- (10) You read that I was coming to see you.
- (11) He was asked when the next election would be held.

In the following sentences quote each statement after *I heard, you said, he had said*:

- (1) We want to see you.
- (2) I saw him yesterday.
- (3) Will you take dinner with me?
- (4) We took him home to our house.
- (5) They came to see me.
- (6) The carriage will call for you at ten.
- (7) Our lessons are too long.
- (8) You may send him to me.
- (9) Will you learn to fly?
- (10) He will take us in his aeroplane.

221. Idioms.

1. The *possessive* case may follow the preposition *of*; as,

That book of *Arnold's* is much in demand.

2. The possessive may be used without a noun; as,

- (1) When his automobile failed him he borrowed *mine*.
- (2) *Brentano's* has many German publications.

We also have the sanction of good writers and speakers

for the expression "Brentano's have," showing that the noun is no longer consciously felt.

3. **The Expletives.** The words *it* and *there* are used in an introductory sense, having lost their original meanings as pronoun and adverb respectively. The subject of the sentence follows the verb or is omitted ; as,

- (1) *It* is a cold day.
- (2) *There* are many reasons.
- (3) *It* is raining.
- (4) *There* appeared less than a quorum.

4. *The*, as an adverb, expresses degree of difference ; it is used with the comparative degree of adjectives and adverbs ; as,

- (1) *The* more we know, *the* more we feel our ignorance.
- (2) When we remonstrated, he stayed *the* longer.

5. *As* is a conjunction expressing comparison or manner ; as,

- (1) He entered the race *as* an amateur.
- (2) Was Lee *as* great a general *as* Napoleon ?

In comparisons *so* — *as* follows negatives, while *as* — *as* is used in affirmative statements ; as,

- (3) They did not present *so* good a case *as* we did.
- (4) We gave *as* many instances *as* you did.

As is a relative pronoun, whose antecedent is always the word *such* ; as,

- (5) We enlisted *such* men *as* applied.

This is a contraction for : We enlisted such men as *those men were who* applied.

COMMON ERROR:

I don't know (as) that it is important.

6. (a) *But* is an adversative conjunction ; as,

Many are called *but* few are chosen.

- (b) *But* is a relative pronoun when used after a negative expression ; as,

There is not one here *but* believes me.

This statement is contracted from: There is not one here *but those who* believe me.

- (c) *But* is an adverb when it is equivalent in meaning to only ; as,

He was *but* recently elected governor.

COMMON ERROR :

I was n't gone (but) a minute.

- (d) *But* is a preposition when it is equivalent in meaning to *except* ; as,

All *but* twenty of the passengers were detained.

7. Uses of *different from*, *hardly*, *scarcely*, *and which*, *but what*, *like*, *near*, *likely*, etc. (See Book One, §§ 220–234.)

Write sentences illustrating the correct use of the expressions given.

8. *Either — or*, *neither — nor*.

- (a) When an alternative statement is preceded by a general negative, *either — or* is used ; when there is no general negative in the sentence, the alternative statement becomes negative by using *neither — nor* ; as,

(1) I don't believe we shall be *either* seen *or* heard.

(2) I am certain we shall be *neither* seen *nor* heard.

- (b) A general negative followed by *neither* — *nor* is equivalent to an affirmative; as,

I don't believe that they were *neither* seen *nor* heard.

- (c) When two statements follow each other, they may be connected by *or* if both are affirmative; by *nor* if both are negative. *Or* may be used as a connective if the statements form a unit; as,

(1) Are you an engineer *or* a scientist?

(2) I am not an engineer *nor* am I a scientist.

(3) I am not an engineer *or* scientist.

- (d) Never use *either* — *nor* or *neither* — *or*.

EXERCISE 37

The following examples may be used at the discretion of the teacher for minute analysis and parsing; or they may serve merely for a study of phrases and clauses.

- (1) On the sea and at the Hogue, sixteen hundred ninety-two,
Did the English fight the French, — woe to France.

BROWNING.

(2) Among the hours of his life to which the writer looks back with peculiar gratitude as having been marked by more than ordinary fulness of joy or clearness of teaching, is one passed, now some years ago, near the time of sunset, among the broken masses of pine forest which skirt the course of Ain.

RUSKIN.

(3) I have been looking on, this evening, at a merry company of children assembled round that pretty German toy, a Christmas Tree. — DICKENS.

- (4) Near yonder copse, where once the garden smiled,
And still where many a garden flower grows wild;

There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.

GOLDSMITH.

- (5) 'T is hard to say, if greater want of skill
Appear in writing or in judging ill ;
But, of the two, less dangerous is th' offense
To tire our patience, than mislead our sense.

POPE.

(6) I call, therefore, a complete and generous education, that which fits a man to perform justly, skilfully and magnanimously all the offices, both private and public, of peace and war. — MILTON.

- (7) Revenge is a kind of wild justice. — BACON.

- (8) For as the baggage is to an army, so is riches to virtue.
BACON.

(9) Whosoever is delighted in solitude is either a wild beast or a god. — ARISTOTLE.

- (10) Everything that is natural is, within certain limits, right.
RUSKIN.

- (11) Let me not be thought to speak idly or extravagantly.
RUSKIN.

(12) There is only one wish realizable on the earth; only one thing that can be perfectly attained: Death. — STEVENSON.

(13) To be truly happy is a question of how we begin and not of how we end, of what we want and not of what we have.
STEVENSON.

(14) "Of making many books there is no end," complained the Preacher; and did not perceive how highly he was praising letters as an occupation. — STEVENSON.

- (15) That orbèd maiden, with white fire laden,
Whom mortals call the Moon,
Glides glimmering o'er my fleece-like floor,
By the midnight breezes strewn ;
And wherever the beat of her unseen feet,
Which only the angels hear,
May have broken the woof of my tent's thin roof,
The stars peep behind her and peer ;
And I laugh to see them whirl and flee,
Like a swarm of golden bees,
When I widen the rent in my wind-built tent,
Till the calm rivers, lakes and seas,
Like strips of the sky fallen through me on high,
Are each paved with the moon and these.

SHELLEY.

- (16) O Brutus ! The heavens speed thee in thine enterprise.

Julius Cæsar.

- (17) Think you I am no stronger than my sex
Being so fathered and so husbanded ?

Julius Cæsar.

- (18) Cæsar cried, " Help me, Cassius, or I sink ! "

Julius Cæsar.

- (19) We stand where we have an immense view of what is,
and what is past. — BURKE.

- (20) Excuse me, Sir, if, turning from such thoughts, I resume
this comparative view once more. — BURKE.

- (21) As to going a visiting, where can we not go, if we will ;
where have we not been, when we would ; starting our fancy
from our Christmas Tree. — DICKENS.

- (22) That there should be such an agreement is not strange.

- (23) He that hath ears to hear, let him hear.

- (24) I do assure you I would offer them no less.
(25) Whatever is, is right.
(26) The Lord judge between thee and me.
(27) The Americans are a good-natured people, kindly, helpful to one another, disposed to take a charitable view, even of wrong-doers. — BRYCE.

(28) Really, sincerity is nothing but the true relation between action and character. — PHILLIPS BROOKS.

- (29) Our noisy years seem moments in the being
Of the eternal silence.

WORDSWORTH.

- (30) I rather tell thee what is to be feared
Than what I fear, for always I am Cæsar.

Julius Cæsar.

- (31) O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers !

Julius Cæsar. -

- (32) 'T is good you know not that you are his heirs ;
For if you should, O, what would come of it.

Julius Cæsar.

(33) I was yesterday very much surprised to hear my old friend in the midst of the service calling to one John Matthews to mind what he was about, and not disturb the congregation. — ADDISON.

- (34) We have no slaves at home ; why then abroad ?
(35) Beauty's tears are lovelier than her smile.
(36) This apparent exception, when examined, will be found to prove the rule.
(37) I thrice presented him a kingly crown,
Which he did thrice refuse. — *Julius Cæsar.*

(38) The moment my business here is arranged, I shall leave for Boston.

(39) If you have tears, prepare to shed them now.

Julius Cæsar.

(40) A man cannot speak but he judges himself.

(41) He doubted whether his signature whose expectations were so much bounded would avail. — DE QUINCEY.

(42) If any one does not know it, it is his own fault.

(43) If it were done when 't is done, then 't were well
It were done quickly. *Macbeth.*

(44) I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on th' other. *Macbeth.*

(45) A foolish thought, to say 'a sorry sight.' *Macbeth.*

(46) Wake Duncan with thy knocking! I would thou could'st.
Macbeth.

(47) Your face, my thane, is as a book where men
May read strange matters. *Macbeth.*

(48) Robert Browning was born in Camberwell on May 7th,
1812.

(49) But screw your courage to the sticking-place,
And we'll not fail. *Macbeth.*

APPENDIX B

CAPITALIZATION AND PUNCTUATION

222. General Rules for the Use of Capital Letters.

1. The first word of every sentence, of every line of poetry, and of a direct question or a direct quotation (except a mere phrase or a part of a sentence) begins with a capital letter.

2. Proper names of persons, places, rivers, mountains, races, sects, holidays, events of historical importance, epochs of time, ships, etc., begin with capital letters.

Philadelphia, Presbyterians, Republicans, Battle of the Wilderness, the Maine, the Reformation.

3. The names of the days of the week and months of the year — but not the seasons — begin with capitals.

Sunday, September, winter.

4. Names applied to Deity, and personal pronouns referring to Deity when their antecedents are not expressed or when there might be confusion of antecedents, begin with capitals.

5. Adjectives derived from proper names begin with capitals.

Tennysonian, American.

6. The pronoun *I* and the interjection *O* are always capitalized.

7. The first word and every important word in the titles of books, chapters, essays, etc., begin with capitals.

Mill on the Floss. Sir Roger at Church.

8. Titles of rank and honor used in connection with proper names begin with capitals. When the title is used without the proper name, it is capitalized only in the case of high officials.

- (1) Rear-Admiral Dewey.
- (2) The alderman from the fifth ward.
- (3) The report was sent to the Secretary of War.

9. The words *north*, *south*, *east*, *west*, and their compounds (*northeast*, etc.) and adjectives (*northern*, etc.) begin with capitals when they refer to sections of the country, but not when they simply denote direction.

North and South celebrated the event.

10. Words denoting kinship, as *father*, *mother*, etc., are capitalized when used without the possessive pronoun and when used with a proper name.

Mother and Father thought Cousin Frank's absence would better be reported to Uncle John and my aunt.

11. Names of personified objects should begin with capitals.

O, ye Fountains, Meadows, Hills, and Groves.

223. General Rules for the Use of the Comma. The comma is used to indicate in the sentence a slight pause or break in thought; an omission of words essential to the grammatical structure; or the separation of parenthetical words not essential to the grammatical structure. In its office of separation, the comma denotes a lesser degree of separation than the semicolon, which in turn marks a lesser degree of separation than the colon.

The comma is used

1. To separate words or phrases or clauses in the same

construction forming a series, unless all connectives are expressed.

To the memory of the man, first in war, first in peace, and first in the hearts of his countrymen.

NOTE 1. When in a series the connective is used between the last two members only, it is customary to precede the connective with a comma, as in the above example.

NOTE 2. When the phrases or clauses in a series are long and complicated, the semicolon, instead of the comma, should be used to mark the separation. See, for example, the punctuation of the first complete sentence in § 223.

2. To set off from the rest of the sentence, words or expressions used in apposition.

They had established a republic, the first republic of the Orient.

3. To separate from the rest of the sentence, a brief, direct quotation or question.

He shouted, "Are you coming?"

NOTE. If the quotation is long or formal, a colon or a colon and a dash are used.

4. To mark the omission of words grammatically essential.

Go to-night if you can ; if not, in the morning.

5. To separate from the rest of the sentence, words used in direct address.

Come, pensive Nun, devout and pure.

6. To separate from the rest of the sentence, words, phrases, and clauses not essential to the grammatical structure of the sentence.

He wanted, he said, to finish his letter.

NOTE. If the parenthetical expression is long and loosely connected with the rest of the sentence, dashes or parentheses are used instead of commas. Dashes indicate a closer relation than parentheses, and the present tendency is to use the dash in place of the parenthesis.

7. To separate from the rest of the sentence, phrases and clauses out of their natural order.

After a brisk walk down a side street, past a few small shops and stores, past a few pleasant dwelling-places, we came into the section that we sought.

8. To separate from the rest of the sentence, a nominative absolute construction and expressions used independently. See § 214, 3, 4.

(1) To tell the truth, I was frightened.

(2) The machine having refused to go, they continued their way on foot.

9. To separate a long, somewhat involved subject from the predicate.

What seems a kind of temporal death to people choked between walls and curtains, is only a light and living slumber to the man who sleeps afield.

10. To separate from the rest of the sentence, clauses, except such as are restrictive. See § 189, 2.

(1) The old house, in which we had lived for many years, was torn down.

(2) On the side of the Green that led towards the church, the broken line of thatched cottages was continued nearly to the churchyard gate.

NOTE. The clause "that led towards the church" is restrictive.

(3) If he had made any sign of disapproval, they would have turned back immediately.

NOTE. The comma may be omitted if there is a close connection between the clauses. But in the case of the purely descriptive relative clause the comma is necessary, as after *moon* in this example :

(4) And when again the iron door closed, there reappeared the light of the half-full moon, which vainly strove to trace out the indistinct shapes of the neighboring mountains.

11. To separate the members of a compound sentence.

At this corner Suydam turned out of the side street, and went down a street no wider, perhaps, but extending north and south in a devious and hesitating way not common in the streets of New York.

224. Uses of the Semicolon.

1. The semicolon is used to separate the members of a compound sentence, when they are complex in structure or not closely related ; when commas are used within the members ; or when the connective is omitted.

(1) As Cæsar loved me, I weep for him ; as he was fortunate, I rejoice at it ; as he was valiant, I honor him ; but, as he was ambitious, I slew him.

(2) What he saw did not strike him as pitiful ; it did not weigh him down with despondency.

NOTE. When the members of a compound sentence are short and very closely connected, the comma is used, even when connectives are omitted.

I spoke, I thought, I regretted.

2. The semicolon is often used before *as*, *namely*, *that is*, *for example*.

3. Clauses in a series all having the same dependent construction are separated from each other by semicolons.

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness.

225. Uses of the Colon.

1. The colon is a mark of anticipation and is used to introduce a long formal quotation; an enumeration; a series of expressions explanatory of a general statement; or a statement formally introduced by such words as *thus*, *as follows*, *these*, *this*.

(1) Adjective relative clauses are of two kinds: restrictive and non-restrictive relative clauses.

(2) The epitaph on Shakespeare's tomb is as follows:

Good friend, for Jesus' sake forbear
To dig the dust enclosed here;
Blest be the man that spares these stones
And cursed he that moves my bones.

(3) We read the following: Milton's *Minor Poems*, Macaulay's *Life of Johnson* and Shakespeare's *Macbeth*.

2. If the members of a compound sentence contain semicolons, they may be separated from each other by colons.

It is too cold; the walks are too treacherous: we will wait till conditions are more favorable.

3. A statement added to a sentence already complete, with no introductory connecting word, is preceded by a colon.

The Beautiful is higher than the Good: the Beautiful includes the Good.

226. Uses of the Period.

1. Every declarative and imperative sentence is fol-

lowed by a period, which indicates a complete grammatical unit. See § 203.

2. A period follows every abbreviation; as, Mr., Dept., C. O. D.

227. Uses of the Interrogation Point.

1. The interrogation point is placed at the end of every sentence that asks a question. Sometimes, instead of being placed at the end of the sentence, it is placed after the interrogative part of the sentence.

Who is there? — What art thou? — that darest to echo my words in a tone like that of a night raven.

2. To indicate doubt, the interrogation point is placed in parentheses (?).

Geoffrey Chaucer, the first of the greater poets of England, was born in 1340 (?) and died in 1400.

228. Uses of the Exclamation Point.

1. The exclamation point is used after every exclamatory sentence and after interjections and other expressions of emotions.

But, alas! you are not all here!

2. The exclamation point is frequently used to express contempt or sarcasm.

And he is a poet!

229. Uses of the Dash. The dash is used

1. To mark a sudden change in thought or in construction.

These were thy charms — but all thy charms are fled.

2. In place of commas, to set off parenthetical expressions which have a closer connection with the rest of the sentence than parentheses would indicate.

Thenceforward you have the whole evening — the whole night, if needful — to ransack the treasures of the house and to make good your safety.

3. To set off an appositive or a supplementary word or phrase added for purpose of emphasis or of explanation.

(1) His features were plain, but not repulsive — certainly not so when lighted up by conversation.

(2) My punishment was the cruelest mortification — neglect.

4. The dash may be used with the colon before a direct quotation, an enumeration, or a statement formally introduced.

(1) The lines you mean are : —

. . . daffodils,

That come before the swallow dares, and take
The winds of March with beauty.

(2) There are three degrees of comparison : — positive, comparative, and superlative.

5. To indicate the omission of letters or figures.

The Revolutionary War lasted from 1775–1783.

6. Between words and groups of words to indicate hesitancy or strong emotion.

Yes — no — that is, if you are perfectly — perfectly — will — willing.

NOTE. Do not make the dash do duty for other marks of punctuation. The dash has its distinctive use and should not be misused.

230. Uses of Quotation Marks.

1. Quotation marks are used to indicate all direct quotations.

"Will you," said the superintendent, "report this matter in full?"

NOTE. When the direct quotation is interrupted by a parenthetical expression, both parts of the quotation must be inclosed in quotation marks. Care should be taken to show where quoted passages begin and end.

2. When a quotation consists of more than one paragraph, quotation marks should be placed at the beginning of each paragraph, but at the end of the last one only.

3. A quotation within a quotation is indicated by single quotation marks.

"Yes, of course," she admitted, "but Father said distinctly, 'I prefer to go myself.'"

NOTE 1. For a third quotation, that is, a quotation within the one indicated by the single marks, use double quotation marks.

NOTE 2. An exclamation, interrogation point, and other marks of punctuation, in writing, are placed before the quotation marks if they belong to the matter quoted; after the quotation marks, if they belong to the whole sentence.

4. Titles of books, periodicals, musical compositions, paintings, and sculptures are inclosed in quotation marks.

Shakespeare's "As You Like It" is the play the students selected.

NOTE. In printed matter italics are often used instead of quotation marks.

231. Uses of Parentheses and Brackets.

1. Parentheses are used to inclose explanatory matter or expressions loosely connected in thought and structure with the rest of the sentence.

(1) After tea, when the door was shut and all was made snug (the nights being cold and misty now), it seemed to me the most delicious retreat that the imagination of man could conceive.

(2) During those years (1777–1781) he wrote what is probably his most lasting contribution to literature.

2. Brackets are used to inclose expressions inserted in a direct quotation, but not a part of the original sentence. The expressions inserted are in the nature of explanations or corrections.

That same year [1898] he made a trip to the far East to study the problem.

232. Uses of the Apostrophe. The apostrophe is used

1. To form the possessive case of nouns. See § 188, 4.

2. To indicate the omission of letters or figures.

(1) The calm light of the moon shone
O'er the peaceful scene.

(2) The Class of '88 was cheered along the line of march.

3. To form the plural of letters of the alphabet, number symbols, and the like.

It is impossible to distinguish your u's from your n's.

233. Uses of the Hyphen. The hyphen is used

1. Between the parts of a compound word. Dog-kennel.

2. To indicate the division of a word at the end of the line. For an example, see three lines above.

EXERCISE 38

1. Bring to class a newspaper or a magazine article, the punctuation of which you are prepared to criticise.

2. In your reading find illustrations of the different uses of the colon, semicolon, dash, and quotation marks.

3. Compare the punctuation used in any two magazines, for instance, *The Atlantic Monthly* and *The Outlook*, and note any differences you may discover.

4. Compare the punctuation used in two local newspapers and note the difference.

APPENDIX C

REVIEW OF LETTER WRITING

234. Kinds of Letters. Letters are of two kinds: friendly or informal letters, and business or formal letters. The friendly letter is informal, expressing much of the writer's individuality, and seeking to enter into the mood of the recipient. The business letter is formal, and states only such matter as has direct bearing upon the purpose of the letter.

235. Parts of the Letter. A letter consists of the following parts: (1) the heading; (2) the salutation; (3) the body; (4) the complimentary closing; (5) the signature.

236. The Heading consists of the writer's address and the date, arranged as follows:

1428 Grosvenor Square,
Buffalo, New York,
Nov. 6, 1913.

The heading stands at the beginning of the letter at the right of the page. In familiar letters it is often omitted, in which case the address with date, or the date only, is placed at the left below the signature at the close of the letter.

237. The Salutation. The form of the salutation depends on the degree of intimacy or relation between the correspondents. For the business and formal letter, the following forms are appropriate:

Dear Sir, Dear Madam.

Sir, Madam, Ladies, Gentlemen.

The forms "My dear Sir," "My dear Madam," are considered more ceremonious than "Dear Sir" and "Dear Madam."

For friendly letters or business letters between friends, the following forms are used :

My dear Mr. (or Miss or Mrs.) Williams.

Dear Mr. (or Miss or Mrs.) Stanhope.

Dear Cousin, My dear Sue, Dear Jack.

These forms may be used without the possessive pronoun, in which case they are less formal than those with the pronoun.

It is customary in the business letter to precede the salutation with the address of the recipient, giving his name and title (which should be abbreviated only in the cases of *Mr.*, *Mrs.*, and *Dr.*), and his residence or place of business. In the friendly letter this is omitted altogether or else is placed at the end of the letter at the left of the page.

The salutation may be punctuated in several ways. It may be followed by a colon, by a colon and dash, by a comma, or by a comma and a dash. In business letters the colon is preferred, while in familiar letters the comma, as least formal, is preferred.

NOTE. Observe in the above salutations that the adjective *dear* is capitalized only when it stands as the first word of the salutation.

238. The Body. There can be no fixed rule for the composition of the body of the letter ; it contains the message, and is therefore determined by the nature and purpose of the letter. Even in the most informal letter, the body should be written carefully ; it should be planned so

as to have a beginning, a discussion, and a conclusion ; it should be arranged in an orderly manner, properly paragraphed, neatly and legibly written, and expressed in good English.

239. The Complimentary Closing. The form used for the complimentary closing of a letter depends on the relation between the writer and the recipient, just as is the case in the salutation. For a business letter, these forms are proper :

Yours truly.	Very respectfully yours.
Yours very truly.	Very truly yours.
Yours respectfully.	Respectfully yours.

The forms using *respectfully* are appropriate in letters to persons to whom one wishes to show special courtesy. In business letters between acquaintances, the word *sincerely* is often substituted for the word *truly* in the above forms.

In familiar or friendly letters some of the common forms are,

Yours sincerely.	Yours affectionately.
Faithfully yours.	Your loving son.
Cordially yours.	Ever sincerely yours.

The complimentary closing should be written on a separate line, should begin with a capital, and should be followed by a comma. Often the complimentary closing is preceded by such expressions as "I am," "I remain," "Believe me." These should stand in the body of the letter in the line preceding the closing.

240. The Signature. Except in familiar letters, the signature should be written as the writer wishes to be addressed. It should be easily legible and unaffected in form, and it should be uniform, always written in one's characteristic way.

A woman writing to a stranger or to a business firm signs her name in full and indicates whether she is to be addressed as *Miss* or *Mrs.* A married woman gives, in addition to her signature (*Mary Gardner Morgan*), her name in the form by which she desires to be addressed (*Mrs. George L. Morgan*). Or, she may prefix her title, in parenthesis, to her signature. The signature should be as follows:

(1) (Mrs.) Mary G. Morgan

or

(2) Mary Gardner Morgan
(Mrs. G. L. Morgan)

(3) (Miss) Jane Perkins

or

(4) Jane Perkins
Miss Jane Perkins
Tarrytown, N. Y.

241. The Superscription. The address or superscription consists of the name and address of the person to whom the letter is sent, and is written on the envelope. It should be arranged thus:

(1) Mr. Robert W. Meengs
483 Western Boulevard
Albany
New York

(2) Dr. Franklin M. Cole
Andover
Massachusetts

Care of Mr. S. L. Cushing

On the envelope, commas are not needed at the ends of the lines of the address, though they are frequently

used. An abbreviation, however, follows the rules for abbreviations. In consideration of post-office clerks, one should write addresses legibly and adopt no irregularities in form of address or of arrangement.

242. Friendly Letters. The aim of the friendly letter is to give pleasure and to keep friends in touch with one another. This is accomplished by admitting your friends into your thoughts, feelings, and life ; by giving your impressions and by telling your experiences. The friendly letter should reflect both the author and the recipient. That it may reflect the recipient, the writer must put himself constantly in the place of the recipient, considering his tastes and his interests, and writing that which the reader will most enjoy. The writer should, while taking for granted an interest in himself, show a sympathetic interest in the reader's affairs. Read the specimens of friendly letters given on pp. 261-268.

243. Informal Notes. An informal note is much like a friendly letter except that it is much shorter, containing usually the single point for which it is written. It is governed by the same general rules as longer letters. Usually, the place and date are written at the close of the note at the left of the page.

244. Formal Notes. Formal notes are written in the third person and are for the most part invitations or replies to invitations. They have no heading, introduction, or conclusion. The address and date are placed at the close of the note at the left of the page, and are usually written in full. All replies should repeat the day and hour mentioned in the invitation, so that no mistake in time may be made.

EXAMPLES OF FORMAL NOTES

I

Mrs. Winslow Hall requests the pleasure of Miss Mildred Hathaway's company at dinner on Wednesday, December the third, at seven o'clock.

229 Lennox Road,

November the twenty-seventh.

II

Miss Hathaway accepts with pleasure Mrs. Winslow Hall's kind invitation to dinner on Wednesday, December the third, at seven o'clock.

42 Fifth Avenue,

November twenty-eighth.

III

Miss Hathaway regrets that she is unable to accept Mrs. Winslow Hall's kind invitation to dinner on Wednesday, December the third.

42 Fifth Avenue,

November twenty-eighth.

245. Business Letters. Business letters should be *brief* and *clear*. Those facts only which the reader must know, which have an immediate bearing upon the business at hand, are given. In your effort to be brief, however, do not forfeit clearness by omitting necessary details; and do not adopt the so-called business style which omits pronouns and uses abbreviations of such words as *yours*, *received*, and *respectfully*. To use these shortened forms, conveys the impression that you are hurried, too hurried to be courteous. The same rules for complete sentences,

and for what is essential to good taste in English, hold here as in all composition work.

If the letter is a reply, it should refer at the beginning to the letter received; it should answer definitely all questions asked, and make any explanations that may be necessary; and it should place last any new aspect of the subject.

In paragraphing a business letter, it is customary to give a separate paragraph to each point under discussion, so that it will stand out clearly and forcefully, attracting the attention of the busy reader.

EXAMPLES OF BUSINESS LETTERS

I

322 Fourth Avenue,
Providence, R. I.,
Jan. 10, 1913.

The Atlantic Monthly,
4 Park Street,
Boston.

Gentlemen:

Kindly note the following change of address when sending me future issues of *The Atlantic Monthly*. The new address is 322 Fourth Avenue, Providence, R. I. The old address was 1049 Oakland Avenue, Philadelphia, Pa.

Very truly yours,

(Mrs.) Frances Lynn Sanders.

II

35 West 32d Street,
New York City,
Nov. 6, 1913.

Mr. James M. Smith,
386 North Broad St.,
Philadelphia, Pa.

Dear Sir:

We acknowledge receipt of your letter of November third, in which you request permission to quote in the volume which you are preparing, a short selection, not to exceed one page, from the following books published by us:

W. H. Hudson — "Idle Days in Patagonia."

McLaughlin — "History of the American Nation."

We shall be glad to give you permission to use the above material in the manner outlined, provided you will give the customary credit to the books, the authors, and to ourselves as publishers.

Yours very truly,

D. Appleton & Company.

246. The Telegram. Another form of business communication is the telegram. This, like the business letter, must be clear and brief. The usual length of the message is ten words, exclusive of date, address, and signature.

EXAMPLE OF TELEGRAM

Hotel Rensselaer, Troy, N. Y.,
Dec. 1, 1913.

Mr. Donald W. Miles,
1420 Seward Place,
Poughkeepsie, N. Y.

Unexpected business complications. Can meet you Friday instead. Wire time.

Henry B. Norton.

APPENDIX D

SENTENCES FOR CORRECTION

The following sentences are to be corrected; or improved from the standpoint of unity, coherence, and emphasis.

1. In the country of the Camisards everybody seems to be a friend and was willing to help you in any way.

2. A dramatic club would afford amusement and at the same time be instructive for the pupil.

3. The poem was written shortly after he left college; in many respects it is his greatest work.

4. For Eppie's sake he was led back into the church, at first to have her christened, then as she grew older, he accompanied her to church and his old faith came back to him.

5. Everybody had the privilege of choosing some occupation which they would do when they were not at prayers.

6. The drama first originated in the church where the plays were taken from the stories of the Bible in order to make people understand them more clearly.

7. Great care must be taken in protecting the young trees and it is done by the natives who are specially trained.

8. The question for debate must be carefully worded being sure that the sides are as equally balanced as possible.

9. He was striking out with all his might against the wind.

10. As we approached, running breathlessly, our opponents appeared from the underbrush.

11. We are positively certain that that is not the man you meant and who was in high favor at court.

12. They carefully righted the machine and as they were

examining the damages, the throng that is usually present as soon as an accident occurs began to gather.

13. This theme, the struggle between Virtue and Temptation, with Virtue victorious in the end, is developed in the poem in that the poem relates the adventures of the Lady representing virtue, in the woods after having been left by her brothers.

14. Many schools, both preparatory and finishing have possessed dramatic clubs and they have proved to be a success.

15. The Aurora Borealis frequently presents the appearance of arches or streamers which are in constant motion and was thought by Franklin to be electrical discharges.

16. They are the type of men called deep thinkers, men that are not affected by false pleas of lawyers or jump at conclusions.

17. One should belong to a debating club in high school because it teaches one the right way to argue and tends to close thinking.

18. Just as he is about to force her to drink from the cup, the brothers who had been informed of their sister's danger by the spirit who represented divine aid rush in but failing to do as the spirit told them, Comus turns the Lady into a statue.

19. They offer to take him to a place of safety, and he thinking his situation could not be more dangerous than it already was, accepts their courtesy.

20. The statement that pupils are too worn out at examination time to do justice to themselves and the work they have done, is unsound for this very seldom happens.

21. We are taken by the author to the Tabard Inn where we are introduced to the pilgrims who, later on, are to tell the tales, and Chaucer in his inimitable description filled with kindly humor brings out the salient characters of each.

22. The burden of proof rests upon the affirmative side of this question to show: first, that the people demand initiative and referendum; second, the principles of representative gov-

ernment are not destroyed and weakened by its adoption ; third, its adoption would not lead to great evils.

23. The ice jam was in a little village which we saw and it played great havoc for miles.

24. Each of the books that are lying on my desk contain the reference you seek.

25. They are idle worthless fellows who, sometimes, do considerable damage to buildings and freight-cars or wherever they happen to stray.

26. His was a remarkable personality and his listeners were always held spellbound.

27. I entered the sanctuary, but found to my sorrow, that others were there already and I could not dream and meditate as I had anticipated.

28. The youth was proud and dignified by nature, and as he seemed to be unnecessarily humiliated, I felt sorry for him.

29. Mary received a delicious basket of fruits which was sent by her classmates and was packed with great care.

30. James told his father he would miss his train if he did not hurry.

31. Arriving at our destination a most unusual spectacle greeted our eyes.

32. The entertainment was unusual ; but we enjoyed it thoroughly.

33. When some of the books on the shelves become badly worn from usage, this money is spent to have them rebound and sometimes new ones are bought.

34. After incessant pleas to rulers of surrounding nations he applied to Queen Isabella who favored his plan through the influence of a priest with whom Columbus had made a friend.

35. He managed to become educated in some sciences and he had a desire to become a sailor, after which he took up the idea to sail west in search of a shorter route to the East Indies.

36. There are many benefits derived from out-door life such as building up the body as well as the mind and help a boy to do things that are worth while.

37. The family invited me to join them on a three weeks' automobile trip, which I was glad to accept.

38. He was generous and thoughtful ; for he was always helping some one giving both time and money.

39. He should be told the club's grievance against him and given a chance to redeem himself, instead of our dropping his name from the roll of members.

40. Let us do what we can to advance the cause ; we should let slip no opportunity of impressing its importance upon our citizens.

41. He announced that all unsold tickets be brought to the office ; and that all pupils who had not yet obtained their tickets could do so at the close of school.

INDEX

- Abbreviations, 13, 15.
 Addison, Joseph, 236, 239.
 Adjectives, 308.
 Adverbs, 314.
 Allegory, 274.
 Alliteration, 275.
 Amphibrach, 282.
 Anapest, 281.
 Anglo-Saxon, 9, 10, 16, 17.
 Antithesis, 276.
 Antonyms, 27, 28, 39.
 A posteriori reasoning, 192.
 Apostrophe, 273, 354.
 A priori reasoning, 192.
 Arabic, 15.
 Archaisms, 33.
 Argument, 176.
 assertion and proof in, 183.
 brief in, the, 209.
 by advantage and disadvantage, 187.
 by combination of methods, 194.
 by specific instances, 188.
 debate, 217.
 deductive reasoning, 199.
 definition and use, 176.
 enthymeme, 201.
 evidence in, 185.
 from analogy, 193.
 from cause and effect, 191.
 from sign, 192.
 inductive reasoning, 197.
 logic, the basis of, 176.
 major and minor premise, 200.
 narration, description, exposition
 in, 177.
 parts of, 208.
 persuasion in, 214.
 presentation of proof in, 184.
 proof and refutation in, 184.
 proposition in, 182.
 order of, 207.
 question of fact, theory, and policy,
 206.
 syllogism, the, 200.
 test of, 194.
 Austin, Jane, 110, 111.
 Bacon, Sir Francis, 259.
 Ballad, the, 248.
 Balzac, Honoré, 102.
 Barbarisms, 31.
 Blackmore, Richard D., 76.
 Blind Milton Dictating Paradise
 Lost to his Daughters, facing 237.
 Bracket, the, 353.
 Bradford, Gamaliel, Jr., 157.
 Brief, the, 209.
 Browning, Elizabeth Barrett, 245.
 Bryce, James, 164.
 Bunyan, John, 16.
 Burke, Edmund, 52, 71, 72, 185, 188,
 194.
 Burroughs, John, 130.
 But, 339.
 Byron, Lord Gordon Noel, 137.
 Capitalization, 345.
 Carlyle, Thomas, 52, 133.
 Celtic, 14, 15.
 Characterization in description, 131.
 Chinese, the, 15.
 Climax in narration, 93.
 in the drama, 252.
 Coherence in description, 127.
 in exposition, 148.
 in narration, 93.
 Coleridge, Samuel Taylor, 100, 103.
 Collins, William, 248.
 Colon, the, 350.
 Comedy, 249.

- Comma, the, 346.
 Conjunctions, 46, 315.
 coördinate, 46, 326.
 subordinate, 46, 327.
 Connectives, 48, 69, 73, 326.
 Conversations about books, 291.
 Cooper, James Fenimore, 36.
 Critical essays, 258.
 Criticism, 222.
 author's view of life, 230.
 biography in, 228.
 character of the writer, 229.
 matter and form in, 225.
 mood of the writer, 232.
 personality of the writer, 227.
 purpose of the writer, 231.
 standard of judgment in, 226.
 Curtis, George William, 189.
- Dactyl, the, 282.
 Dana, Charles H., 135.
 Darwin, Charles, 199.
 Dash, the, 351.
 Debate, 217.
 Deductive reasoning, 199.
 Defective verbs, 312.
 shall and *will*, 312.
 Definition in exposition, 158.
 Description, 114.
 artistic, 131.
 coherence in, 127.
 comparison and contrast in, 134.
 exact, 130.
 expression in, 133.
 fundamental image in, 121.
 grouping of details in, 127.
 in argument, 177.
 kinds of, 130.
 observation in, 116.
 of persons, 131.
 order of observation in, 117.
 point of interest in, 123.
 point of view in, 117.
 selection of details in, 123.
 suggestive, 130.
 time in, 129.
 unity in, 123.
- Dickens, Charles, 106, 128, 267.
 Dictionary, the, 15, 19, 26, 28.
 Dimeter, 283, 285.
 Drama, the, 249.
 catastrophe, the, 253.
 climax in, 252.
 falling movement of, 252.
 introduction in, 251.
 parts of, 250.
 rising movement of, 251.
 Dramatic forms, 253.
 farce, the, 253.
 interlude, the, 253.
 masque, the, 253.
 miracle plays, 253.
 morality plays, 253.
 Dramatic poetry, 248.
- Eggleston, Edward, 235.
 Elegy, the, 245.
 Eliot, George, 122, 130.
 Ellipsis, 328.
 Ellis, Havelock, 158.
 Emerson, Ralph Waldo, 63, 235.
 English language, 9.
 Enthymeme, 201.
 Epic poetry, 247.
 Essay, the, 256.
 classes of, 257.
 style in, 257.
 Exclamation point, 351.
 Expletives, 338.
 Exposition, 145.
 analysis in, 162.
 and description, 145.
 arrangement of details in, 148.
 as interpretation, 166.
 by definition, 158.
 clearness in, 147.
 coherence in, 148.
 comparison used in, 160.
 definition and field of, 145.
 details in, 147.
 in argument, 177.
 methods of, 165.
 outline in, 148.
 unity in, 147.

Fable, 274.
 Farce, 253.
 Figures of speech, 269.
 Fiske, John, 84.
 Franklin, Benjamin, 38, 216, 264.
 French, 10.
 Foot, 281.

German, 14, 15.
 Gibbon, Edward, 278.
 Goldsmith, Oliver, 238.
 Grady, Henry W., 182.
 Grahame, Kenneth, 76.
 Grammar, 30, 40, 306.
 Gray, Thomas, 116, 244.
 Greek, 13, 17.
 Green, J. R., 78, 125.

Hamlet, 304.
 Hawthorne, Nathaniel, 23, 95, 138.
 Hearn, Lafcadio, 78, 119, 135.
 Hebrew, 15.
 Henry Eamond, 298.
 Henry, Patrick, 50.
 Hexameter, 283.
 Histories of words, 17.
 Hoar, George F., 217.
 Holmes, Oliver Wendell, 64.
 Homonyms, 28.
 Hudson, W. H., 180.
 Hunt, Leigh, 76.
 Hunter's Story, The, facing 111.
 Hyperbole, 275.
 Hyphen, 354.

Iambus, 281.
 Idioms, 337.
 Idylls of the King, 302.
 Impersonal writing, 232.
 Indian, the, 15.
 Indirect discourse, 336.
 shall and *will* in, 312.
 Inductive reasoning, 197.
 Informal essays, 258.
 Interjections, 316.
 Interlude, the, 253.
 Interpretation, 166.

Interrogation, 275.
 point, 351.
 Irving, Washington, 51, 71, 72, 122,
 240.
 Italian language, 14, 15.

James, William, 16.
 Johnson, J. B., 164.
 Johnson, Samuel, 235, 236, 262.

Keats, John, 137.
 Kipling, Rudyard, 96, 124, 130.
 Kittredge, G. L., 86.

Lamb, Charles, 265.
 Language, 9.
 Latin, 12, 16, 17, 20, 21.
 Letters, 260.

 body of, 357.
 business, 361.
 complimentary closing, 358.
 formal notes, 360.
 friendly, 360.
 heading, the, 356.
 informal notes, 360.
 kinds of, 356.
 parts of, 356.
 salutation, 356.
 signature, 358.
 superscription, 359.

Literary Digest, The, 186.
 Literary forms, 241.
 Long, W. J., 66.
 Lynn, Margaret, 75.
 Lyric poetry, 243.

Macaulay, Thomas Babington, 44,
 52, 54.
 McLaughlin, 80.
 Major and minor premise, 200.
 Marriage "à la Mode," facing 173.
 Masque, the, 253.
 Matthews, Brander, 155.
 Metaphor, the, 271.
 mixed, 272.
 Meter, 281.
 Metonymy, 274.

Milton, John, 136, 236, 238, 271.

Miracle plays, 253.

Mode, 311.

Morality plays, 253.

Narration, 89.

action in, 100.

characterization in, 104.

climax in, 93.

coherence in, 93.

conclusion in, 97.

conversation in, 106.

definition of, 89.

description in, 101.

introduction and setting in, 94.

kinds of, 107.

outline in, 94.

plot in, 96.

point of view in, 90.

purpose of, 89.

selection of material in, 92.

time order in, 91.

unity in, 92.

Narration in argument, 177.

Narrative essays, 257.

Newman, J. H., 170.

New York Times, *The*, 187.

Novel, *the*, 254.

characters in, 255.

elements of, 254.

plot in, 255.

purpose of, 254.

setting of, 255.

style in, 256.

O'Brien, Fitz-James, 101.

Ode, *the*, 243.

Onomatopoeia, 276.

Outlook, *The*, 26.

Palmer, George H., 67, 160.

Paragraphs, 61.

coherence in, 69, 73.

length of, 62.

transition in, 70, 73, 80.

unity in, 69, 73.

Paragraph development, 74.

by cause and effect, 79.

by a combination of methods, 85.

by comparison and contrast, 81.

by details, 74.

by repetition, 83.

by specific instances, 77.

Parenthesis, 353.

Parker, Theodore, 133.

Parkman, Francis, 123.

Parts of speech, 306.

Pentameter, 283.

Period, *the*, 350.

Personification, 272.

Phrases, 316.

Plot in the novel, 255.

in narration, 96.

Poe, Edgar Allan, 125.

Poetry, 242.

dramatic, 248.

epic, 247.

lyric, 242, 243.

Polish, 14, 15.

Pope, Alexander, 227.

Predicate, 318.

Premise, major and minor, 200.

Preposition, 314.

Prisoner of Chillon, 301.

Pronouns, 308.

Proof, 77, 183, 184.

Prosody, 280.

Punctuation, 345.

Quotation marks, 352.

Reading, 24.

Reflective essays, 258.

Refutation, 184.

Rhetorical question, 275.

Rhyme, 287.

Rhythm, 280.

Romance, metrical, 247.

Ruskin, John, 73, 82, 120, 133, 161.

Saxe, J. G., 202.

Scandinavian, 14, 15.

Scott, Walter, 11, 123.

Semicolon, 349.

- Sentences, 40, 317.
 analysis of, 322.
 balanced, 53.
 coherence in, 57.
 complex, 47, 322.
 compound, 46, 326.
 emphasis in, 58.
 for correction, 364.
 kinds of, 44.
 long and short, 50.
 loose, 51, 52.
 periodic, 51, 53.
 simple, 45, 317.
 the sentence as a unit, 41.
 unity in, 56.
 variety in, 59.
 Sequence of tenses, 335.
 Sesame and Lilies, 73, 82, 292.
 Shakespeare, William, 196, 220, 235, 236.
 Shall and will, 312.
 Shaw, G. Bernard, 160.
 Shelley, Percy Bysshe, 135.
 Simile, the, 270.
 Slang, 13, 31.
 Song of the Lark, The, facing 142.
 Sonnet, 245, 289.
 Spanish language, 14, 15.
 Spens, Sir Patrick, 112.
 Spondee, 282.
 Standard of judgment, 226.
 Stanza, 288.
 couplet, 288.
 octave, 288.
 quatrain, 288.
 sestet, 288.
 sonnet, 289.
 Spenserian, 280.
 Stevenson, Robert Louis, 36, 67, 95, 103, 105, 116, 129, 135, 180, 268.
 Style, 233, 256, 257.
 Substantives, 307.
 Swift, Jonathan, 261.
 Swift, M. I., 179.
 Syllogism, 200.
 tests and refutation of, 201.
 Synecdoche, 275.
 Synonyms, 21, 24, 26, 27, 30, 38.
 Syntax, 329.
 of nouns, 329.
 of prepositions, 333.
 of pronouns, 329, 331.
 of verbals, 334.
 of verbs, 332.
 Tale of Two Cities, A, 296.
 Talfourd, 126.
 Telegrams, 363.
 Tetrameter, 283.
 Topic statement, 62.
 position of, 63.
 Tragedy, 249.
 Tragi-comedy, 250.
 Transition, 70.
 Translations, 26.
 Trimeter, 283.
 Trochee, 282.
 Tucker, W. J., 188.
 Tyndall, John, 70.
 Unity
 in description, 123.
 in exposition, 147.
 in narration, 92.
 in the paragraph, 69, 73.
 in the sentence, 56.
 Van Dyke, Henry, 96.
 Variety in diction, 20.
 Verbals, 311.
 gerund, 311.
 infinitive, 311.
 participle, 311.
 Verba, 309.
 principal parts of, 310.
 person and number of, 310.
 mode of, 311.
 Verse, 280.
 blank, 287.
 heroic, 287.
 kinds of, 283.
 variations within, 286.
 Vision, 275.
 Vocabulary, 10, 20, 23, 24.

Vocabulary (*cont.*).

specialized, 22.

Voice, 310.

Walker, F. A., 192.

Washington: Farewell Address, 295.

Webster, Daniel, 65, 206.

Wilkins, Mary E., 106.

Word histories 17.

Words, 9.

common, 20, 22.

effective, 34.

emotional, 29.

learned, 20, 22.

new, 33.

obsolete, 33.

technical, 22, 24.

the appropriate, 31.

the correct, 29.

the general, 34.

the specific, 34.

Wordsworth, William, 115, 120, 244.

